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MODERN LANGUAGES FORUM

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Volume XII

OCTOBER, 1927

Number 4

CONTEXTUAL SETTINGS AS AUXILIARIES TO RECALL¹

WALTER KAULFERS, *Woodrow Wilson Junior High School, San Diego, California*

FLUENCY of expression in a foreign tongue is conditioned in large measure by the degree of readiness attained in the command of the verbs of the language. The recognition of this fact in recent years has led to a wider acceptance of the verb as the fundamental unit or basis of instruction wherever oral command has been definitely established as an objective of the program of study. Thus drills on verb forms, tenses, and meanings now constitute one of the most important and universal activities of beginning language classes. The most usual form which such drills take is the oral conjugation of verbs in the various persons and tenses of the indicative and subjunctive, either by the pupils individually, or by the classes as a whole in concert. The value of these exercises has long been recognized, but the many opportunities for improving their utility as media of instruction have been generally neglected.

The effective employment of any method naturally pre-supposes a clear concept of its legitimate function, and an appreciable degree of skill in its application. In drill work, the chief aim is fixation for retention and recall. In the case of verb drills, the primary purpose is to fix the various personal and tense forms in the experience of the pupil so that they will thereafter be recalled automatically with little or no conscious effort. This fact must always be kept in mind, not only in conducting the drills, but also in determining the particular form which they shall take. It should also be remembered that the process of fixating an item is fundamentally one of relating and linking it with other items already established in the conscious experience of the learner. Figuratively expressed, it involves the tying together of new items and old with the threads of the pupil's associative processes. In the case of verb forms such connections are often difficult to establish;

¹For a closely related study, see the writer's article "Facilitating Recall in Language Work" in *Hispania*, Oct., 1927.

for the dissimilarity of the forms from those of the native tongue, and the difficulty of making rapid associations of form and meaning, greatly complicate the process of reference to experience. The associations effected are often inaccurate, always weak, and for the most part readily broken. Indeed, to the beginner, the dissociated forms of verbs as presented in the conjugations of the language text, and commonly recited in verb drills, represent little more than nonsense-syllables, and like these, while not always difficult to learn, are among the easiest of any known type of material to confuse and to forget. For this reason, as well as for those to be mentioned later, verb drills, to be effective, should never consist of the mere repetition of dissociated forms or endings, but in the conjugation of these in definite and meaningful contextual settings.

This suggestion is neither original or new; but the fact that it is not always acted upon, and seldom effectively employed, justifies its restatement with specific recommendations as to technique here. It is not enough, for example, that the forms be conjugated with the subject pronouns. Such repetition, while assuring the proper association of subject and predicate, fails to develop a clear concept of the meanings of the forms, or of the specific usages of the verb in question, and does little toward relating the material to the established items of the learner's experience. Indeed, in some cases, as for example in Spanish, where the subject pronouns are always accented and emphatic, their regular employment in the first and second person, while not grammatically incorrect, is generally to be condemned as a violation of good taste. It is not sufficient, either, that the verbs be conjugated with any object or modifier which happens to come to mind. To insure the best results, the contextual settings should in each case be planfully selected on the basis of at least three fundamental principles. The first, to

which reference has already been made, is significance. To be truly meaningful to the pupils, the settings should be composed only of words of common frequency, for these are usually simpler and more readily understood by a majority of the class. The words used should always be contained in at least one of the standard frequency lists, where these have been established for the language. Care should also be exercised that the modifier or complement be one with which the verb is commonly associated in oral speech, and that the resulting statement be expressive of a concrete universal experience. Thus in choosing a contextual setting for the Spanish verb *jugar*, "to play" (a game) it would be far better to select the word *pelota*, "ball," rather than such a word as *ajedrez*, "chess," as the object complement, since the former is a word of more frequent usage, more commonly associated than the latter with the verb in question, and more expressive of a typical human activity. As far as possible, the setting should state some interesting action or condition. In most cases, if the words selected are terms of frequent occurrence, and expressive of a common experience, the setting will be intrinsically interesting in itself, and no special attention need be given to interest as a separate factor. It is, however, a point to be kept in mind in arranging drill material.

The second principle is brevity. The shorter the key sentence, the more readily adaptable will it be to the purposes of group work. Except where the class is exceptionally well disciplined and accustomed to extensive recitation in concert, the setting should never exceed five words. Even in classes where drills are largely individualized, the shorter settings are to be preferred because of the economy of time and effort in recitation which they effect. The settings should also be short enough to be readily adaptable to recitations in all tenses in both negative and affirmative forms. The reason for this is that it is generally desirable to introduce new verbs in specific contextual settings, and to review and drill upon them subsequently in the same form as that in which they were originally presented. This insures that each verb will be fixed in the minds of the pupils in at least one specific associated capacity, and that its forms and meanings will be permanently

linked together in a definite relationship easy of recognition and recall. It furthermore prevents the confusion of forms and meanings which frequently results when the same object is used indiscriminately with two or more verbs, or when a particular verb is conjugated with an infinite variety of complements. While the forms may be learned by either method, their images and meanings are never as definitely associated nor as permanently retained in the latter case, as when introduced, reviewed, and fixed in one specific and constant contextual relationship. The advantage of using an adaptable setting is obviously that it permits of ready recitation in all tenses in both affirmative and negative forms without omission or addition, and with only slight changes in the word order.

It is quite possible that the procedure suggested may appear to some as a direct violation of the fundamental principle of learning, "repetition with variation," and that its use will prove intolerably monotonous. It is well to point out, therefore, that the drills can be sufficiently varied by frequently changing the tenses of the verbs, or by alternately employing the affirmative, negative, interrogative, and negative-interrogative sentence forms. It should also be noted that the paramount purpose of drill work is, as already stated, to secure fixation for retention and recall, and that this can often be accomplished best by repetition in a constant rather than in a promiscuous form. There is always adequate opportunity for the free use of the verbs in the questionnaires, reading lessons, and composition exercises of the language textbook, and in the impromptu conversations of the classroom.

In presenting new verbs to the pupils, it is often desirable, before attempting drill work, to require that the conjugations of the contextual settings be written out in full in the negative and interrogative, as well as affirmative forms, with English meanings if desired. This practice is of inestimable value to pupils who are visually or kinesthetically receptive, and facilitates subsequent drill work by the class as a whole by establishing among its members a preliminary degree of acquaintance with the material in question. It is probably unnecessary to state that to avoid confusion the contextual settings for different verbs

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should be readily distinguishable. To this end, no two, except in the case of verbs having identical meanings and uses, should be alike, nor should the terms used in one connection be re-employed in another, if such repetition is non-purposive and avoidable.

While the chief argument for the use of content settings is the facilitation of retention and recall, their employment is justified on the basis of several other definitely recognizable advantages. In the first place, the greater interest and significance of the material to the pupils facilitates the concentration of attention during the drill period, thus preventing mere parrot-like repetition, and insuring a more intelligent and disciplined response throughout. The use of content settings also encourages thinking in terms of the language, which is practically impossible when the units of recitation are dissociated verb forms rather than complete and meaningful expressions of thought. Furthermore, the use of longer units of repetition contributes effectively toward the development of a feeling for the rhythm and consonance of speech so essential to the attainment of fluency in a foreign tongue. Then, too, it facilitates the incidental teaching of intonation in connection with the drill work. While this phase of language study is commonly neglected in the introductory years, it is nevertheless one of considerable importance in the development of effective modes of expression in oral speech, and if the units employed are complete sentences, can readily be taught from the beginning as an incidental feature of the regular drill work.

In the fifth place, by the judicious employment of contextual settings, the pupils can be taught to differentiate the uses of verbs closely related or identical in their English meanings, but never exactly synonymous in the foreign tongue. Thus, if the settings for the respective verbs are carefully selected, the student of Spanish can be trained to distinguish between the uses of *pedir* and *preguntar*, *saber* and *conocer*, *jugar* and *tocar*, *ser* and *estar*, to mention but a few of the many. In the sixth place, the use of content settings furnishes a simple and effective means of vocabulary building. In actual practice it is not more difficult to

recite a unit consisting of four or five words than one composed of one or two, except for the longer time it takes to complete the repetition, and the slightly greater concentration of attention which it entails. The addition of new words can thus be made an incidental feature of drill with content settings. The fact that such drills are oral and recurrent develops an active command of the words such as no other means outside of actual conversational practice can insure. Finally, the settings can frequently be conjugated with the possessive or demonstrative adjectives, reflexive or prepositional pronouns and other grammatical elements. Thus they provide a highly practical means for the incidental introduction, review, and fixation of points of grammar.

Obviously, if these values are to be attained, the greatest care must be taken to select only the settings most appropriate in each case to the verb in question. They must be meaningful, brief, and, if extensive use is made of group work, somewhat rhythmical to insure a well co-ordinated and disciplined response. The selection of content settings thus requires careful thought and preparation in advance. Only rarely can an intelligent choice be made extemporaneously during the course of the drill. The best plan is to determine from the text to be used, from the course of study, or by some other means, the verbs to be taught during the semester, and to arrange and list these in suitable combinations before the opening of school. The setting in which a particular verb is introduced should then be retained as long as the verb is made the subject of drill during the term. If these suggestions and those previously mentioned are followed, many of the incidental values accruing from the use of contextual settings can be realized, and verb drills can be made singularly effective instruments for the facilitation of retention and recall.

A short list of content settings, selected on the basis of the principles enumerated, is given below for a few of the more common verbs in Spanish. Each setting is designed to reinforce the meaning of the main verb, and occasionally to illustrate some grammatical principle, such as the position of adjectives and adverbs, the use of prepositional connectives with subordinating infinitives, the contraction of the prepositional pro-

nouns *mí, tí, sí*, with *con*, the use of *a* as the sign of the direct and indirect object with personal complements, etc., which require frequent review for fixation. If the grammatical elements involved have not been previously studied and are too difficult to teach incidentally, they can be temporarily omitted. It is also suggested, when the settings are long or difficult, that the first line of the conjugation be written on the board as an example until a sufficient degree of familiarity with the material has been established. This insures a more accurate initial response, and is always an effective aid to visual fixation for pupils primarily eye-minded.

Jugar a la pelota; tocar bien el piano; saber nadar; conocer a la señora; aprender a bailar; oler la flor; salir de la sala; entrar en el cuarto; contestar la pregunta; decir la verdad; ver venir a Juana; dar de comer al perro; lavarse la cara y las manos; olvidarse de la cita; vestirse a la moda; pedir un favor al profesor; preguntar la hora al señor; hacer su cama. (With possessive adjectives, e.g., *hago mi cama, haces tu cama, hace su cama*, etc.) *tener que estudiar su lección*; (with possessive adjectives); *traer su libro consigo*; (with possessive adjectives and prepositional pronouns.)

ACHIEVEMENT TESTS FOR VOCABULARY*

EDUARDO GARCIA, *Washington High School, Portland, Oregon*

ACHIEVEMENT tests afford Spanish teachers an excellent opportunity to measure the progress of their classes, and determine the extent of work that should be covered month by month and term by term. By adopting a uniform method of grading, any number of teachers may use the same test and mark the papers without fear of doing a student an injustice. At the same time comparisons may be made with standard norms in case the national tests are used, such as those prepared by the Modern Foreign Language Study. If the scores rank lower than grades customarily received by excellent, good, and fair pupils, these may be properly adjusted by means of quartering the total number of grades and arriving at a median.

In this paper I shall endeavor to show how, by the use of objective tests modern language teaching may be placed on a scientific basis, thus doing away with hazy, haphazard instructing, and affording the teacher the feeling that he has accomplished his work in a thoroughly professional manner. I shall show how the tests when first applied in our school in the fall term of 1926 seemed to indicate that too much material was being crowded into the year's work. I shall refer to the fact that this material had never been fully assimilated by the student and that the teacher had

grown used to expecting a limited accomplishment. If the students do not show any improvement in their test grades from month to month it is to be concluded that the vocabulary is too extensive, and therefore should be limited. On the other hand if the grades improve in successive tests employing the same measurements, it is to be assumed that the range of vocabulary is properly adjusted to the pupils' capacity, and that the credit for acquiring a greater vocabulary is due to the introduction of various types of objective tests.

Let me first allude to the appalling effects of the old style examination questions, which seemed to show nothing more than that the student had learned to translate from the foreign language into the native. Questions on vocabulary, idioms and practice sentences revealed a limited response from most members of a modern language class. Until the development of the modern type of objective tests, language teachers had grown accustomed to accept as few as five correct sentences out of a list of ten to be translated into Spanish, French or German. They realized that their students' vocabulary was most meagre, and that the number of idioms which they really could employ was too few to be of any service. I have tested pupils at the end of the fourth term and found that of the 1200 words in the Basic Word lists, the number actually learned ranged between 600-850. This may not seem such a poor basic vocabulary, it

*Paper read before Modern Language Section at the N. E. A. Convention, Seattle, July, 1927.

is true, but considering that in the texts read during this time some 1700 basic words were encountered, it does prove that the old system of examinations, while constantly exposing the poor showing made in the classes, did nothing to remedy the situation by advancing into the unknown half of the vocabulary. What applies to basic words, applies as well to cognates and derivatives, where without the proper training, the students, instead of comparing and deriving meanings, made their work more dispiriting and tiresome by looking up in the dictionary all the words which they could not remember at first sight.

At the present time we are using the objective tests in our Spanish classes and have met with sufficient success as more than to justify the change. In order to prepare the material for these newer tests it is first necessary that a survey be made of all the problems involved, term by term. I therefore set to work selecting a list of basic words, idioms and grammatical constructions, divided as to chapters and pages, from each text studied in the three-year course. These lists were placed in parallel columns and headed as follows:

<i>Cognates</i>	<i>Spanish derivatives</i>	<i>New Basic Word List</i>	<i>English word of same origin</i>
permiso	pordiosero	pobre	poor
mercado	nacimiento	pasar	pass
segundo	anteojos	caballo	horse (cavalier)

If room is left at the side, additional columns can be arranged for idioms and grammatical constructions as:

<i>Idioms</i>	<i>Grammatical constructions</i>
de nuevo	matadle
por fin	ya lo sè
a ver	llamara'

However, it is not necessary for every teacher to make so exhaustive a survey. By assigning so many pages to various students of the class and directing that they complete lists similar to the examples given above, the teacher may obtain in one day practically all the material covered in a month's study. From these columns I construct the first four types of objective tests included at the end of this article. From twenty to thirty words are listed in each question, and for convenience in grading, an effort is made to include one hundred

words for a forty-minute test. By noting the grades for each question the teacher can determine in what respect the student's vocabulary is weak, whether that weakness is true of the entire class, and special drill can be devoted to that particular phase of the work. "When once the weak points have been located, they are readily brought to the pupil's attention, reaction is concentrated on necessary points, and remedial plans are expedited with no possibility of discrimination in grading or scattering of attention over too many fields."¹

Now let me give an idea of the vast extent of vocabulary included in the three years of our course, so that we may better appreciate the desirability of applying any possible means of enlarging our students' knowledge of foreign words and idioms. The total vocabulary of Spanish I, if nine extra assignments are added to the first twenty lessons in the reading text, provides 806 words. Some three hundred basic nouns and 92 verbs constitute the nucleus, to which are added 331 English cognates and 75 words of Spanish origin. The second-term work adds some hundred nouns and verbs to the word list, with an equal number of derived cognates. This with the first-term work totals 1,000 words, half of which are placed on the basic word-list. Of the remaining 500, four out of every five are English cognates, the fifth being a Spanish derivative. In the third term there are 286 cognates, 329 derivatives and 657 basic words, besides 175 new unrelated words. In the first two years there are 1,600 basic words. In each of the classics of the third year some 500 new words occur which are neither cognates nor Spanish derivatives. So that the student's vocabulary after reading his first classic should include at least 2,100 basic words. That it does not include this many words is due to the lack of just the kind of persistent, definite drill that the objective tests for vocabulary provide. The evidence offered to prove the paucity of third-year students' vocabulary is the number of words a page for whose meanings they must refer to the vocabulary at the end of the book. This has averaged forty words a page of reading matter.

When the objective tests were first introduced in the final examinations of the 1926

¹*Objective Tests in Modern Languages*, Edith B. Pattee, University of Oregon.

fall term, the students were as yet unaccustomed to the technique. They had not been systematically trained to note slight differences in the spelling of similar Spanish and English words, such as may be obtained by the following device:

Supply the missing letters in the Spanish words:

- | | |
|---------------|----------|
| 1. curl ——— | curious |
| 2. ———qulet — | unquiet |
| 3. ———ntidad | quantity |
| 4. aut ——— | author |
| 5. cap ——— | capable. |

Again, it took a certain time to understand how to recognize the basic word from which a compound Spanish word is derived. It was found that the earlier experience gained in reading a first-year direct method text was not habitually applied to the recognition of derivatives occurring in texts of the second and third years. Although the teacher might call attention to this process in the course of the daily recitations, there was an inclination on the students' part to abandon the technique for such recognition developed in the first year. In order to convert this early training into a habit, the students were given a list of derivatives and instructed (1) to enclose the root syllable in brackets; (2) write in the next column all prefixes, suffixes or verbal endings; (3) write in the last column the original verb or noun, e. g.:

List of derivatives	Suffix, prefix, verbal ending	Basic word
1. bosquecillos	1. —illos	1. bosque
2. goteron	2. —on	2. gota
3. comestibles	3. —ibles	3. comer
4. hambrienta	4. —lenta	4. hambre
5. mostrador	5. —or	5. mostrar

Once the process of relating the words in columns one and three is allowed to function as a habit, the 329 derivatives in the third-term text can be analyzed and their meanings derived without recourse to the back of the book. The time and labor saved can then be expended upon learning the 657 basic words¹. The best device for doing this is the vocabulary matching test. I am going to reproduce the actual grades for these first tests, with the equivalents in terms of E, G and F (the first three grades above failure).

¹Parker, *Methods of Teaching in High Schools*, p. 158: "Thumbing dictionaries.—An important point in economy in learning is to waste as little time as possible on activities

which are not an essential part of the activity that is being practiced. The most striking neglect of this principle is found in studying a foreign language largely by means of the dictionary. In learning a foreign language the connections, or associations, that we desire to automatize are associations of foreign symbols with their meanings, and vice versa. From the standpoint of economy in learning, the more quickly the association can be started the better; but when the student meets new words in his reading and has to look up their meaning in a dictionary, a large part of the time is spent before the association which we desire to build up is even started. Moreover, having found the English equivalent, he notes it for a moment and starts to search for the next word to be looked up. Hence, a large part of his time is spent on an accessory process, namely, thumbing the dictionary, while the real process of concentrated repetition of the association is slighted.

"The significance of this waste of time becomes apparent when we consider the large vocabulary that can be learned in a very short time if the material for the associations is provided outright and does not have to be gathered by the student."

SPANISH 4: Fall Term (final test)	SPANISH 5: Fall Term (final test)	SPANISH 4: Fall Term (final test; slow class)
90	90	84
86	83	80
81	79	78
80 (2)	75	73
76 (2)	70 (3)	71 (2)
74 median	66	69 (2)
70	65	67 (2)
66	64 (3)	median
65	median	63
63	63	60
60	61	59
52 (2)	60	57
50	58	54
	57	47 (2)
	56	45
	53 (2)	
	51	
	43 (2)	F
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We find the average median for the three classes to be 70 per cent. The low marks, as already stated, are not discouraging to the pupil, since his test plainly reveals in what respects he should improve.

Now, let us inspect the grades of the same class during ten weeks' study so that we may determine if it is showing any material improvement.

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90
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SPANISH 5	SPANISH 5-6	SPANISH 5-6
Fall Term (final test)	Spring (first quarter)	Spring (second quarter)
90	99	97
83	95	94
79	90	93
75	88 (2)	91 (2)
70 (3)	82	85 (2)
66	80 (3)	84 median
65	79	77 (3)
64 (3)	75 (3)	76
median	median	74
63	73	71
61	70	70
60	68	68
58	62	67
57	60	65
56	59 (2)	54
53 (2)	57	41
51	44	
43 (2)	31	
40		
39		
35		

Here the median of 64 established by a fifth-term class last fall is raised to 75 and later 84 by a succeeding class of fifth termers. In the second test of the spring term one or two pupils have almost attained perfection. This increase in the median indicates that as the tests are repeated each month, the median rises to a point which corresponds with the daily recitation grades, in which F is 65 and G ranges between 80-90. The same condition is shown in the case of a Spanish 4 class when the grades of three successive tests are compared.

SPANISH 4	SPANISH 4	SPANISH 4
Fall Term (final test)	Spring (first quarter)	Spring (second quarter)
90	90	90
86	82 (2)	89
81	80 (2)	82 (2)
80 (2)	77 (2)	80 (3)
76 (2)	75	78
74 median	74 (3)	77 (2)
70	72	76 (3)
66	69 (2)	75 (3)
65	median	median
63	66 (4)	74
60	60 (3)	72 (2)
52	57	69
50	56 (2)	66
	54	62
	50	60 (3)
	47	57
	45 (2)	56
		54 (2)
		47

Here the median of 74, attained by a former class of Spanish 4 "E" students is almost equalled the following term by a class of former Spanish 3 students, who have been in the fourth term just ten weeks. They have increased the median by six per cent, which is a hopeful indication that by the end of the term they shall have passed the 74 median set by the previous class when taking the same work².

In order to ascertain how the students are progressing in the various kinds of vocabulary, we may compare the results of the final fall test with those of the second-quarter spring test according to the three types of words—cognates, derivatives and basic words.

	COGNATES		DERIVATIVES	
	Fall	Spring	Fall	Spring
Sp.4	.65	.72	.73	.80
Sp.5	.55	.65	.80	.79
	BASIC WORDS		IDIOMS	
	Fall	Spring	Fall	Spring
	.56	.86	.90	.88
	.44	.73	.65	.90

²Complete Results for Sp. 4E. Class, Spring, 1927.

Quarters	1	2	3	4	Final
	69	75	80	75	72

The last three tests, given since this paper was originally written, reveal complete returns of the spring experiments in vocabulary. My prediction that the 74 median set by the previous class would be passed has not been verified, although I believe the class would have continued to improve (as it did during the third quarter) had the students received as careful drill as in the first three terms. Evidently, it is necessary to anticipate each test by a thorough pre-view of the words to be examined. During the first part of the term, word lists were mimeographed and distributed at proper intervals, while during the last quarter, perhaps due to the annual spring fever, the capacity for absorbing new vocabulary was growing limited, so that the teachers felt that additional word-lists would not be properly used. We have here the period of slightest improvement, mentioned by Parker (*l.c.*, page 144-146. Chapters VI-VIII), a plateau of from thirty-two to forty days where the progress in all study is retarded, until the previously acquired material has been assimilated. To correct this discrepancy, it is suggested that the new vocabulary be limited during the last part of the term and some time be spent in reviewing the earlier work.

Another explanation for the drop in the final spring examination is that the test included three questions on grammar that averaged lower than the vocabulary grades. In the tabulation following are given the respective grades according to the three kinds of vocabulary.

There is a nine per cent improvement over the former class in the recognition and spelling of words similar to English. The spring class is four per cent better than the other in ability to derive meanings from Spanish originals, and it has a basic vocabulary of 21 per cent increase. So that conclusions reached in the following pages from a comparison of grades in the fall final and the first two quarters of the spring term are substantially the same as the advances made in the third and fourth quarters and the final examination.

ENGLISH COGNATES				
Sp.4	Fall	2nd	Spring 4th	Final
	.65	.72	.68	.74
DERIVATIVES				
	Fall	2nd	Spring 4th	Final
	.73	.80	.70	.77
BASIC WORDS				
	Fall	2nd	Spring 4th	Final
	.56	.86	.60	.77

We find an increase of about 10% in both classes (Spanish 4 and Spanish 5) as to their ability to handle the cognates and derivatives, while their knowledge of basic words has increased 30%. This comparison shows us that while the technique of the tests for cognates and derivatives has stimulated the receptivity of the students, the problems of spelling Spanish words that are similar to English words and of recognizing Spanish compounds derived from Spanish basic words are still difficult. However, these three tests applied a month apart indicate that the students are making satisfactory progress. In a field of some 3,500 Spanish words they can acquire an average of 70%, or about 2,500 words, including cognates, derivatives and basic words. This is divided as follows:

*These figures are obtained (1) by an actual count, term by term, of the basic words (2000), and of the derivatives (500). The number of cognates (1000) in texts of the first two years is usually one-third of the total vocabulary. Since both the cognates and derivatives occur in direct proportion to the basic word list, it is evident that if the limits of the latter are correctly established by careful experiment, the total vocabulary can be proportionately adjusted. This table shows both the maximum and minimum vocabularies acquired by a fifth term class during the spring. Since the secret of building a good working vocabulary is based upon constant practice in a definitely limited field, the teacher who strives for a maximum vocabulary of 2000 basic words must each term offer intensive drill on 400 basic words, 200 cog-

5 Terms:	Cognates	Deriva- tives	Basic Words	Total
Total (*)	1000	500	2000	3500
Acquired (maximum)	700	400	1400	2500
Acquired (minimum)	650	325	1100	2075

Thus our objective tests have helped us to determine not only the whole amount of vocabulary included in the literature of the course, but they have also determined the limits of that vocabulary which we can expect of our students using an improved method for recognizing word meanings. Since the basic word-list during five terms of study is shown to have increased from a maximum of 850 to 1,400 by use of the objective tests we should feel that the teaching of a modern language, and particularly the increase of a student's vocabulary, is definitely aided by means of the various types of achievement tests such as are now being developed in this field.

Some representative types of the tests employed:

1. COGNATES

Supply the missing letters in the following Spanish verbs:

- | | |
|-------------|-----------|
| 1. plc— | peaks |
| 2. p—nt— | points |
| 3. sillenc— | silence |
| 4. ele—ant— | elephant |
| 5. solem— | solemn |
| 6. delica— | delicacy |
| 1. vina— | vinegar |
| 8. diflc— | difficult |
| 9. —uestion | question |
| 10. s—al | signal |

2. DERIVATIVES

- Place in () the root syllables of the following Spanish words in column 1 below.
- Write in the next column all prefixes, suffixes, or verbal endings.
- Write in the last column the original verb or noun.

nates and 100 derivatives. At this rate a quarterly test should cover 100 basic words, 50 cognates and 25 derivatives. As it is not possible to crowd more than 100 points in a quarterly test of thirty-five or forty minutes, it is well to include all the cognates and derivatives and a representative number of the basic words. A test each week of 20 basic words, 10 cognates and five derivatives would prove an excellent approach to the quarterly test. This arrangement would yield results that would more than pay for the teacher's time and labor. After the tests are once mimeographed, the stencils may be saved for future use. After all, intensive drill each day is essential to a maximum vocabulary, and there is no way to make this daily drill certain except by the selection of five new basic words, two cognates and a derivative to be learned at each recitation.

Example: (puebl)ec(illo) —illo pueblo

1. pescador	—	()
2. saliente	—	()
3. envuelto	—	()
4. sonrisa	—	()
5. hambriento	—	()

3. BASIC WORDS

Match:

1. limosna	neighbor
2. vecino	breast
3. daños	alms
4. pecho	strike, beat
5. pegar	harm

4. SELECTION

Direction: One of the five English words or phrases in each line is a correct translation of the Spanish word. Underscore it, as in example; or write meaning in brackets:

Example:

alto old low high strong hot (high)

5. IDIOMS

Match as above:

1. de un brinco	to dream of
2. soñar con	to take a walk
3. cuidado con que	in a crowd
4. dar un paseo	with a leap
5. en tropel	careful that

6. VERB FORMS

Direction: Place in brackets at the left margin the word or phrase which best translates

the first form, as in example given: (a number may be substituted for the word).

1. habrá. He had, he will have, he has (2).

Completion tests and true-false tests for grammatical rules similar to those now used in history and science may be readily prepared to meet the needs of the language student.

A few words may be added to explain the method of scoring class averages. The median is obtained by dividing in half the total number of students taking the test. After the grades are arranged in order of their importance, the median falls on the grade which stands half way down the list. For example, the median in the second test printed on page 10 stands as number 13, or half of the total grades, 26. The grades of E, G and F are adjusted to the test grades by the process of quartering the total number of grades. In these 26 grades, the quartering is 7, 13 (7 and 6), 6. When the grades are high, the two or three lowest grades may be eliminated as failures, and the quartering done without counting them. It is unnecessary to deal on a percentage basis, since the scores may be reduced to grades directly.

FOREIGN LANGUAGES IN THE JUNIOR HIGH SCHOOL*

(*) Report made at Sacramento, April 11, 1927, of Committee appointed in 1926 by the California High School Principals Association: Chairman, Emmitt Clark, Kauffman Junior High School, Pomona; Cora B. Freeman, Mt. Vernon Junior High School, Los Angeles; Alice B. Struthers, T. S. King Junior High School, Los Angeles; M. W. Chandler, Le Conte Junior High School, Los Angeles.

In making this survey of the teaching of foreign languages in the Junior High School, questionnaires were sent to one hundred twenty-four schools of which eighty-eight responded. The questions asked and the compiled answers are given below.

Before considering these, however, it may be well to review briefly the objectives set up for the Junior High School. By keeping these in mind we may better determine whether or not foreign languages as now presented are helping the latter to meet the objectives stated:

1. It is generally agreed that the peculiar purpose of the Junior High School is to furnish students with the opportunity of exploring their capacities; and to

give them proper training compatible with the results of this exploration, extending such training into vocational courses when deemed wise.

2. Junior High Schools should make secondary training possible at an earlier age than under the old 8-4 plan.
3. They should provide all with the fundamentals of learning, while not limiting in any way those who will continue their academic training in the higher institutions.

These, then, are the basic objectives of the Junior High School. For an intelligent scrutiny of the foreign language problem they should be supplemented by the foreign language aims, which are:

The vocational aim: knowledge of a foreign language because of the new economical-political relationships, especially with South America.

The cultural aim: knowledge of a foreign language for a sympathetic under-

standing of the people of other countries; for an appreciation of foreign customs, ideas, art, literature, music, etc.

The parts of the questionnaire follow with tabulations of answers and conclusions reached by the Committee:

1. *Which of the following foreign languages are being taught in your Junior High School?*

French; Latin; Spanish; German; General or Exploratory Language Course.

Language	No. of Schools Offering	No. of Schools In What Grade Offered
French	48	14 7th
		34 8th
		45 9th
		1 10th
Latin	69	6 7th
		29 8th
		64 9th
		1 10th
Spanish	78	1 6th
		12 7th
		44 8th
		70 9th
		3 10th
German	3	1 7th
		2 8th
		3 9th
		1 10th
Italian	1	1 7th-B
General	26	1 6 month's course
		1 10 weeks each language
		6 General
		No grade given
		1 7B—Experimental;
		2 7th—General;
		1 7B—General;
		2 7A—General.
		1 8th—Exploratory—Spanish;
		1 8A—Latin;
		2 8A—General;
		1 8B—General;
		2 8th—General;
		1 8th—Rapid moving groups.
		1 { 7A—French;
		{ 8B—Spanish.
		1 { 7A—10 weeks, French or
		{ Spanish;
		{ 9B—Conversational Span-
		{ ish.
		1 { 8 and 9—General;
		{ 7th—Exploratory.
		1 "A" pupils of 7A class—
		French, Latin, Spanish.
		(2 Next year).

This compilation shows that French is being offered in 54.5% of the schools; Latin, in 78.4%; Spanish, in 88.6%; and a General Language Course in 29.5%. One of the most interesting facts about this is the number of schools offering a language in the 7th grade. It is interesting to note that while a greater percentage of schools are offering Spanish than French, yet more schools offer French in the 7th grade than Spanish.

2. *Number objectives in order of importance:*

Conversation: 1, 32; 2, 28; 3, 13; 4, 11; 5, 2.

Reading Ability: 1, 50; 2, 28; 3, 14; 4, 1.

Writing: 1, 8; 2, 17; 3, 28; 4, 30; 5, 2.

Acquaintance and Understanding of Other People: 1, 17; 2, 18; 3, 23; 4, 25; 5, 3.

Understanding of Own Language Through Foreign: 1, 3; 2, 3; 3, 3; 4, 3; 5, 5.

Other Objectives: 1, 2; 2, 2; 3, 3; 4, 2; 5, 23.

Reading Ability stands as the objective of main importance with Conversation second, Acquaintance and Understanding of Other People third, Writing fourth, and Understanding of Own Language Through Foreign, fifth. This order of importance seems to conform to the general order of objectives set up for foreign language study.

3. *Which language do you consider most important for Junior High School students?*

Language	No. of Schools
French	12
Latin	27
Spanish	37
German	2
Modern Languages	5

(Note—Language chosen most important according to locality, demands of students, and future work.)

We note here that Spanish heads the list with Latin and French following as second and third respectively. This is due first to the greater vocational or commercial value of this language. Secondly, this is due to the local importance of Spanish, especially in Southern California. Thirdly, Spanish is considered by most students as the easiest language. Lastly, many schools use Spanish as an exploratory language course.

4. *Are all pupils allowed to elect a foreign language?*

Yes, 36; No, 17; Other answers 10, in 9th; In 8A and 9; Eliminate those below 95; Upper

3rd; On recommendation of English teachers; Upper levels (Intelligence Tests); 8th—with high standing; 8A—of Home Ec., Com. and Literary courses; Not those in lowest group; 5, Normal I. Q. or above; 3, 8th and 9th; Those recommended or having good grades; Proficiency in English; Grade of 2; 7 and 8 "C" section not allowed; 7 and 8 A and B students; Upper 50%; A and B students.

(Note—Many of "yes" are subject to the advisability. Poor students discouraged.)

The answers clearly show that the general practice in most schools is that not all pupils are allowed to elect a language. In many schools this depends upon their proficiency in English. Perhaps the solution of this problem is the General Language Course where pupils may decide for themselves their linguistic ability.

5. *Do you have foreign language courses for slow-moving groups?*

Yes	11	
	5	(Spanish);
	2	(8 and 9);
No	65	
Other answers:		Not separate;

All years sectioned according to speed groups.

A large majority of the schools are not offering a course for the slow-moving groups, but many feel that it would be advisable to do so.

6. *Underline method used:*

Direct	9;	
	2	(Spanish).
Modified-Direct	45;	
	4	(Spanish);
	4	(French);
	1	(Latin).
Grammar-Translating	6;	
	5	(Latin).
Direct and Grammar-Translating	1;	
Direct and Modified-Direct	4;	
Modified-Direct and Grammar-Translating	9;	
	1	(Spanish).

Other answers, All; Eclectic, any that seems best at time; All, emphasize first two in 8th.

According to schools reporting, the modified-direct method seems to be the most commonly used.

7. (a) *What is the percentage of failures?*

0% to 10%	58
10% to 20%	21
Over 20%	4

(b) *What are the outstanding causes of failures?*

28	Lack of language ability
21	Lack of application
20	Lack of mental ability
18	Lack of understanding how to study
18	Lack of knowledge of English grammar
13	Lack of study
7	Lack of interest
5	Too many other interests
4	Lack of time for home study
4	Irregular attendance
3	Late enrollment
3	No aptitude for language chosen
2	Not interested in school
2	Homes do not cooperate
	Too large classes
	Lack of ability to make necessary effort
	Instability of method in city
	Poor study habits
	Amount of work required by H. S. demands too rapid advancement
	Carelessness of pupils at beginning
	Lack of attention and concentration in class
	Inexperience in foreign language work

Lack of language ability seems to be the outstanding cause mentioned.

Lack of knowledge of English grammar stands high in the list of causes which would indicate that a revision of our curriculum is necessary.

Lack of application and lack of understanding of how to study are among the outstanding causes, but are essentially the teacher's problem.

(c) *What is your practice in regard to failures?*

18	Repeat
10	Repeat or drop, whichever seems best
9	Drop (1—Exploratory credit if attempt had been made)
9	Advise change
9	Advise to drop in case of inability
5	Allowed to repeat but advised to elect other subject
4	Repeat or change
4	Allowed to repeat
4	Change
2	Drop generally, few repeat
2	Failure notices to parents—daily check on failing students
1	Repeat—Latin 8A drop
1	Drop and take extra English
1	Repeat if course requires—Choose another if student desires
1	Adjustment classes if possible
1	Conferences and private help—dropped only when convinced of inability of student
1	Allowed to repeat if failure is due to circumstances uncontrollable (sickness, etc.)

- 1 Take conversational course
- 1 Latin not advised to repeat
- 1 1st course dropped; 2nd course repeated
- 1 Failures dropped—continue with 3 subjects
- 1 8A Spanish—drop
- 1 Repeat once,—if second failure, drop
- 1 Transfer to shop or typing classes
- 1 Repeat 9B at Jr. H. S.; repeat 9A at Sr. H. S.; graduated on 3 solids.
- 1 Discourage continuation
- 1 Put in slow moving groups
- 1 Spanish repeat

In most schools pupils who fail are asked to repeat the work.

8. Do you have foreign language clubs?

No, 32; Yes, 30; (Without specifications); 7 (Spanish); 4 (Spanish, Latin); 2 (Spanish, French); 1 (8th); 1 (1 club); 1 (French); 1 (9th—Spanish); 1 (Honorary Spanish); 1 (Spanish, advanced); 1 (Study clubs); 1 (Spanish Glee Club); 1 (10th up); 1 (1's in each language).

The majority of schools have language clubs.

9. What projects have you developed in the foreign language department?

- 29 Plays
- 11 Scrapbooks
- 10 Songs
- 5 Correspondence
- 4 Assembly programs
- 2 Papers
- 11 Notebooks
 - Parties in Soc. Ethics classes
- 7 Special features on life and customs of people
 - Original story writing
- 4 Posters
- 4 Programs
 - Class programs
- 4 Games
 - French Club—study of French music
 - Spanish magazine
- 3 Derivative lists
- 3 "Trip to Country"
 - Original plays
 - Sent portfolio of Orange County to Spain
- 2 Clubs
- 2 Wall charts of houses and interior decoration
- 2 Illustrative vocabulary matches (Latin)
 - Visualization
 - Maps
 - Latin made articles used by Romans
 - Latin banquets
 - Latin sports day
 - Exhibits for Classical Center
 - Modern Language poster and composition work for city exhibit

- 2 Dramatization of social practices
 - Reproduction in miniature of foreign home scenes
 - Peep-boxes
- 2 Social affairs
 - Soap models
 - Serving of a meal (French)
 - Magazines
- 2 Newspapers
- 2 Reports on subjects of allied interest
 - Spanish class project covering 3 years (Santa Ana)
 - Puppet shows
 - Conversational material
 - Spanish dinners
 - French farm made, house, animals, etc.—making circus now
 - Annual Spanish Pageant
 - Costuming
 - Excursions to exhibits
 - Stories, dramas
 - Myth book
 - Collection of pictures of ancient and modern Rome
 - Making books

It is interesting to note that foreign language study is vitalized and motivated by a variety of projects as listed in the compilation. Such a list might be helpful in the hands of your foreign language teachers.

10. What credit is granted?

According to the answers given all schools are following the ruling of the State Board as regarding credits.

11. Is same text used as in Senior High School?

- 53 Yes
- 10 Yes, in 9th
- 10 No
 - 2 Yes, Latin
 - Same Spanish 10th
 - No, Latin
 - In some classes
 - 2 Same, French
 - 2 No, Spanish
 - 2 Yes, Spanish
 - No, others
 - 8th and 9th. Yes
 - Yes, except for 8A French
 - Not for 7th and 8th

The majority of schools are using the same text in both Junior and Senior High School departments. The Committee feel that this is advisable in the case of foreign language study due to the need of a common vocabulary.

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La

12. *In your opinion, where (in what grade) should a foreign language begin?*

- 30 7B
Exploratory in 7,—choice in 8
7 or 9
If direct method used, may be started
in 3 or 4
- 10 8th
- 5 As early as possible
- 5 8A
6th
6th or 7th
- 5 9th
- 3 1st
- 2 8th as exploratory
- 2 8th or lower
- 2 Kindergarten if possible; theoretical-
ly,—7th or 8th practical
Modern languages, 7th, Latin 8B

Modern languages, 7th or lower
9th if cannot in 4th
Modern—6th or lower
Latin—7th or 8th
7A
7A or 8B
8th or 9th grammatically
Much earlier conversationally
Kindergarten if feasible,—8A prac-
tical
General, 7th,—Specific,—8th
11B after vocational choice has been
made
Wherever convenient
5th or 6th
1st or 2nd

From the compilation we get the impres-
sion that most schools feel that foreign lan-
guage study should be started as early as
possible. Many mention the seventh grade
as the place to begin.

LATIN BOOKS

2 Ullman & Henry	Elementary Latin	8(3), 7B, 8B, 9A, 7A, 9(11), 7(2)
Smith	Elementary Latin	9(26), 8A(12), 9B, 8(2), 10, 7
Scott	First Latin Lessons	8(2), 9(7)
Collar & Daniell	First Year Latin	9(4)
D'Ooge	Elements of Latin	7(2), 8(3), 9(7)
Nutting	A Latin Primer	7, 8, 9
Scudder	Easy Latin	8A(2), 9(4), 9B
Reed	Julia	8A(2), 9(4), 8, 7
Parsons & Little	Grammar	9(2)
Kelsey	Caesar	10(3)
Baker & Inglis	Composition	10, 10A
Miss Thursby	Latin Course	7
Lupold	Intro. to Latin—Part I	8
	Ora Maritima	8A, 9
	Caesar's Gallic Wars	7, 8, 9
	First Latin Reader	7, 8, 9
	Fabulae Faciles (Iulla)	8A(2), 9(4), 9A

FRENCH BOOKS

2 Chapuzet & Daniels	Mes Premiers Pas en Français	7B, 8A(8), 9(5), 7(2)
Frazer & Squair	Grammar	9(9), 8(6), 7A, 7
Moore & Allin	Grammar	9(16), 8A(7), 7A, 9A, 7, 8
Méras & Roth	Petits Contes de France	9A(6), 7, 8, 9(8), 8A(5)
Méras	Le Premier Livre	9(20), 8(10), 8A(8), 9B(4), 7(2), 7A, 10B
Holzwarth & Price	Grammar	7A(2), 8(3), 9(3), 8B
Greenberg	Grammar	8, 9
2 McGill & Lantreppe	Pas à Pas	9A, 8, 9, 7B
Aldrich, Foster, Roulee	Grammar	9A
Méras	Le Second Livre	9
Guerber	Contes et Légendes	9
Dubrule	Le Français Pour Tours	7A, 8B, 9
Camerlynck	France, Book I	9B, 8A, 7(4), 8(3), 9
Camerlynck	France, Book II	9A, 9(2)
Mironneau	Choix de Lectures	7, 8, 9
Ballard	Short Stories for Oral French	7, 8, 9
Seque	Les Malheurs de Sophie	7, 8, 9
Cerf & Gliese	Beginning French	7, 8(2), 9(2)
Lavisse	Histoire de France	7, 8, 9, 8B
Mairet	La Tache du Petit Pierre	7, 8, 9, 8A
Labiche & Martin	Le Voyage de M. Perrichon	7, 8, 9, 9B
Moinaus	Les Deux Sœurs	7, 8, 9
Labiche	La Poudre Aux Yeux	7, 8, 9
Daudet	Neuf Contes Choisis	7, 8, 9(2)
Parley	Que Fait Gaston?	7(2), 8(2)
Lazare	Les Plus Jolis Contes de Fées	8, 9

Dupres.....	Drames et Comédies.....	9(2), 7, 8
Roth.....	Contes Faciles.....	9
Roux.....	Elementary French Reader.....	7A, 8, 9(3)
De Sauze.....	Contes Gais.....	8, 9
Downer & Knickerbocker.....	First Course.....	8, 9, 10B
	Geography of France.....	7, 8, 9
Bruno.....	Le Tour de la France.....	7, 8, 9
Malot.....	Sans Famille.....	7, 8, 9
Chapuzet & Daniels.....	Mes Premiers Pas en Français.....	7A, 8, 9

SPANISH BOOKS

2 Manfred.....	Grammar.....	8(2), 9(31), 8A(14), 10, 7
2 Hills & Ford.....	Grammar.....	9(14), 8(6), 8B(2), 9A, 8A(2), 7A(2), 10
2 Hills & Cano.....	Cuentos y Leyendas.....	9(15), 7B, 8A(6), 8(3), 7A(2), 9A(5)
3 Dorado.....	Primeras Lecciones.....	9 (7), 8(12), 7A(2), 7B, 7(6)
Hannslar & Parmenter.....	Spanish Reader.....	8B, 9A
Swing.....	Lecturas Elementales.....	9
Crawford.....	Grammar.....	9(7), 8(5), 6, 7
Roessler & Remy.....	First Spanish Reader.....	9(6), 8(4), 7(2), 6, 8A
Escrich.....	Fortuna.....	9(2), 10B, 10
Dorado.....	Primeras Lecturas.....	8(3), 9, 7(2)
Wilkins.....	New First Spanish Book.....	9(4)
Fuentes y Francois.....	Trip to Latin America.....	9A, 8B, 9(3)
Walsh.....	Primer Libro de Lectura.....	9B
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QUARTERLY FRENCH BOOK-LETTER

WILLIAM LEONARD SCHWARTZ, *Stanford University*

THOSE who have wished for a sophisticated textbook to recommend to would-be travellers in France will be pleased by H. McCarty-Lee's *France on Ten Words a Day* (Simon and Schuster, Inc., N. Y. \$1.75), an admirable Christmas gift. We have here a few lessons in perfect but telegraphic communication (no rhetoric and few verbs), employing and explaining the national customs

and idioms of speech and the popular gestures, well seasoned with the author's real wit. The course is divided into "Polite or Boulevard French, Sightseeing French, Travelling French," plus an Appendix (Shopping, etc.). May I quote, to illustrate the style, from Lesson I, "On Shipboard," 6, "Pardon." "This is the prime emergency word of the French language. It is almost as efficacious as a ten-franc note.

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If you want anything, say 'Pardon!'—and take it. If you don't want anything, say 'Pardon' (without the exclamation)—and hurry by. When preceding some one through a door say 'Pardon'—not 'Thank you,' as in America. Incidentally 'Pardon!' is the favorite introduction of the lonely *boulevardier*. . . If you wish to withdraw from the scene, of anything from a murder to a dinner party, use 'Excusez-moi!' " However, people who know French will prefer to close their eyes before Miss McCarty-Lee's attempts to represent French pronunciation. To say *S'il vous plait!* "barely sound the first 't' and elide (sic) all three words" (p. 5). *Buffet* is spelled out *boofay*, but *buvette*, in the next line (p. 55) is to be pronounced *beuhvet*—young buffet. There are a few mistakes: 129, *It's rotten! C'est mush (saih muhsh! with disdain) query, moche?* and misprints: *je m'en fou*, 165, *aches-moi la paix*, 166, *on gaz*, 240. The illustrations, e.g. *Poules de luce, Infecte!* or *Monsieur l'Agent*, are striking. Travellers who know more French will be much helped by W. H. Grosjean's *L'Europe en Zigzag* (Thos. Nelson and Sons, N. Y., \$1.60 and 1.24, school edition), a travel text with grammar drills carrying the reader even to Oslo, Denmark, Russia, Constantinople, Athens and Madrid.

Victor Hugo en images (Larousse, boards, 3fr. 50) while not a new book, is so amusing with its 69 photographs and caricatures that I would like to bring it to the attention of other teachers who may be taking up some book by Hugo in their classes. In addition to a brief biography, this book contains some twenty pages of quotations and a good many contemporary tributes and opinions concerning the poet.

Henry Lyonnet in *Les "Premières" de Alfred de Musset* (Delagrave, 12fr.) now takes up a romantic writer after his work on Molière, Corneille and Racine. This useful book was inspired by the recent celebrations in honor of the romantic school in France, and by the revival of Musset's plays undertaken by the Comédie-française, which even staged *A Quoi revivent les jeunes filles* in 1926. This is not a biography of the poet or a study of his dramas. Lyonnet gives an account of the circumstances under which Musset's plays came to be put on the stage, and reconstructs as far as possible the period when they were first performed, giving an account of the actors who created the parts, with quotations from contemporaneous dramatic criticism. I should add that by the use of the temporary revolving stage invented by Charles Granval and first used at the Théâtre-Français in January, 1923, it has become possible to perform such plays as *On ne badine pas avec l'amour* without cuts or adaptation.

Few studies in contemporary literary history will be found more satisfying than Jean Bonnerot's brief biography entitled *Jérôme et Jean Tharaud, leur oeuvre* (*Nouvelle Revue critique*, 5fr.25). Here will be found all the data which explain their work, a full chronology of their education (their real names were Ernest and Charles), an account of the older brother's life as a teacher of French at Budapest where he first became acquainted with ghetto life, the story of how the Tharauds worked with Péguy,

who published their *Dingley, l'illustre écrivain*, and how they became the secretaries of Maurice Barrès, their experiences in the Balkan war of 1912, how they were sent to Rabat during the Great War, all of this and many appreciations of their patient labor as stylists will be found in some forty-five pages. Jean Bonnerot, while deploring the habit of making literary classifications, closes by calling the Tharaud brothers "*les premiers et les plus grands des reporters français*," writers who are classical by character, always fresh and eminently original though their style suggests that of Mérimée and their technique is like that of Barrès and Fromentin. A bibliography which even lists the principal newspaper articles written by the Tharauds completes Bonnerot's book.

Those fortunate readers who are already acquainted with Tristan Derème's story *L'Enlèvement sans clair de lune* (which you may have to look for in an American library catalogue under his real name of Philippe Huc) will enjoy Henri Martineau's little appreciation and bibliography: *Tristan Derème (Le Divan, 7 fr. 50)*. This commentator, by means of frequent quotations, draws special attention to Derème's delightful qualities as an elegiac poet. Remember that when Derème's latest poems appeared in the pages of the *Revue des Deux-Mondes* Jean Lebrau asked the girls of France to form a society to make the poet fall in love with them one after the other to provide him with perpetual inspiration.

Hachette's series, *les Caractères de ce temps*, at 6 francs, including *Le Politique* by Barthou, *Le Magistrat* by Bouchardon, *Le Diplomate* by Cambon, *Le Bourgeois* by Hermant, *Le Prêtre* by Mgr. Julien, *L'Écrivain* by Mille, *Le Savant* by Richet, *L'Avocat* by Henri-Robert, now includes *L'Instituteur* by Ernest Pérochon, the school teacher who won the Goncourt prize in 1920 by his *Nene*. Today he attempts to give an unprejudiced account of the French schoolmaster (who is often accused of being the political agent of French republicanism), adding a portrait of some school mistresses, young and old, who are now more numerous than their male colleagues and are allowed to conduct the lower grades in schools for boys. After stating the attractions of the teacher's life in France (relative freedom, holidays, vacations, and the esteem of the public), Pérochon goes on to deal with the teacher's apprenticeship and training at normal school, as it was twenty-five years ago and as it is now, when the board bill of a normal school student of eighteen costs the government less than the feed of a cavalry horse. His first position generally puts him in charge of the lowest grade in some lonely country district where the lodgings furnished him by the town are poor and where he may even have difficulty in finding a boarding place, though some French principals prefer to have their assistants board with them! Few experienced French teachers will consent to teach in the lowest grades. They also marry young, and the school mistresses would like to do the same. Although no better off in the city, most teachers want to leave the country, and the government does not encour-

age them to remain there. Pérochon devotes a chapter to the situation of the country teacher, who usually acts as the mayor's secretary and may even run the township if he has the tact. But in France he is really obliged to act as a free public letterwriter, to lead village choruses, get up amateur theatricals, etc. Of one thing Pérochon is sure, that in France a teacher's superiors—his principal, his supervisor, etc.—know their business perfectly, for even if they have their hobbies, they all know how to teach, *faire la classe*. French mayors and the cantonal delegates also have the right to visit his classes, though "history records no instances when their opinions have led to any changes." Pérochon closes his book with an amusing collection of profiles: the dogmatist who takes everything on book authority, the fanatic on hygiene, the physically indolent type, the enthusiastic hunter and fisherman, the schemer for promotion, the easily influenced teacher, the man who overloads himself with outside activities, the ex-soldier who can't enforce discipline, the retired teacher who can't keep from interfering in the affairs of the school which he has just left, ending with the story of a teacher's funeral.

Les Colonies françaises is a recent supplement to Hachette's *Encyclopédie par l'image*, 3fr.50. In this case, the first chapter, *La France en Afrique* is the longest, describing with the help of two illustrations to the average page, Algeria, Tunis, Morocco, the French Sahara, French West Africa, French Equatorial Africa, French Somali Land, Madagascar and the islands about Reunion. The other chapters are devoted to France in Asia and in America, including her Oceanic possessions. Statistics of population and trade are employed to indicate the relative importance of these holdings.

Comment on parle en français (Larousse, cloth, 16fr.50) by Dr. Ph. Martinon has appeared to supplement his much-used book *Comment on prononce le français*. The index to the new book is inferior to that of its predecessor, and the standard of spoken French which Martinon accepts is rather low,—"petit bourgeois," as Professor Joseph Bédier said when I had the honor of consulting him about the author's views on the imperfect subjunctive (p.382): "*Le plus souvent, c'est-à-dire toutes les fois que le subjonctif est indispensable, la langue parlée n'hésite pas à mettre le présent à la place de l'imparfait, et le passé à la place du plus-que-parfait, ce qui ne laisse pas quelquefois d'altérer le sens, etc.*" Martinon tries to answer the question "*que dit-on aujourd'hui?*" and compares correctly spoken French with careless and literary usage. This grammar is therefore different from others in that it is confined to modern usage, which Martinon tries to explain wherever possible. Thus, with regard to the use of the articles before the names of diseases, he shows that *une congestion pulmonaire* is said because the disease attacks a definite organ, and because one might have several attacks. On the contrary, the definite article goes with diseases like *la coqueluche* which affect the health in general, unless the name is qualified, *une coqueluche qui ne finit*

pas. Le does not elide before *huit* and *onze*, because we are used to reading these numbers in figures. As an example of Martinon's treatment of careless or vulgar French, I could point to his discussion of the word *ça* (p.114), where he shows that *la langue familière et populaire* has almost dropped the word *ceci*, using gestures to prevent confusion: *aimez-vous mieux ça ou ça?* He then indicates how far the contraction of *cela* is acceptable in correct speech, where *comment allez-vous?* may be replaced familiarly by *comment ça va-t-il?* or even *ça va?* Some of his notes deal with social usages, as when, after discussing the group *monsieur, madame, mademoiselle*, he goes on to say (p.151): "*Ajoutons . . . que si l'on parle à M. Durand, on lui dit par exemple comment va madame Durand? mais que M. Durand, s'il a été élevé dans un milieu de bonne éducation, ne répond pas madame Durand se porte bien, sauf par plaisanterie, car en parlant de sa femme, on dit madame tout court si l'on parle à un domestique, et ma femme si l'on parle à d'autres, comme une femme dit mon mari et non monsieur Durand. Que de gens n'ont pas l'air de se douter le moins du monde de ce détail de civilité!*" Comparisons with written French take such forms as the following: "*L'on était fort usité autrefois pour on; il s'emploie fort peu aujourd'hui dans la langue parlée, où on ne le trouve plus guère qu'après si, et de moins en moins* (p.259) . . . *La langue familière supprime très fréquemment le est-ce que initial de l'interrogation simple, qui est alors marquée seulement par le ton: tu viens? ton frère viendra? Cela est même plus élégant qu'avec est-ce que* (p.267) . . . *Quant à asséoir, il a encore des formes variées; mais on dit certainement beaucoup mieux je m'assieds, je m'assiérai, que je m'assois, je m'assoierai qui sentent la province: quant à je m'asseyerai, on ne le connaît plus* (p.315)."

Light is thrown upon the character of Anatole France by Dr. Helen B. Smith's essay, *The Skepticism of Anatole France* (Univ. of Calif. Press, cloth, \$1.25). Here, in a manner that will please the general reader, Dr. Smith has analyzed the literary and historical manifestations of the Anatolian skepticism, which makes for intelligent toleration though it has difficulty in tolerating all the non-skeptics. Another pleasing and definitive piece of research is *Shakespeare's Debt to Montaigne*, by George Coffin Taylor (Harvard Univ. Press, boards, \$1.50), presenting the "unescapable conclusion" that Shakespeare "was very extensively influenced by the *Essays* of Montaigne." Professor Taylor has discovered, in plays written during and after 1603, one hundred close phrasal correspondences with Florio's translation, some hundred additional phrases and over seven hundred words found in Florio and never used by Shakespeare before 1603. But the ways in which he was influenced by Montaigne can be best understood by an examination of Taylor's parallel of Montaigne (I, 160, 161, Tudor Translation, 1892), and the advice of Polonius to Laertes.

A. M. Espinosa and J. A. Sellards' *Easy French Composition and Conversation* (Benj.

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H. Sanborn, Chicago, 96c) seems suitable for the second year or the second college semester. The book is designed to accompany any reference grammar, and the drills are so well planned that the average boy should not make many mistakes in doing his homework with this text. The French readings in Part I are American in subject matter, while in Part II an interesting tour in France is described. An appended list of phrases will encourage the use of French in the classroom.

Additions to Heath's series of Contemporary French Texts include Aimé Rebald's *Maliceli* (1924) and Mathilde Alanic's *Le Maître du Moulin-blanc* (1912) (\$1). While these writers will not make a name in French letters, their stories are fresh and very attractive, and the notes, done by Englishmen, will be found helpful. In America, perhaps the name "merry-go-round" is more familiar for a *manège de chevaux de bois* than the term "round-about" (*Maliceli*, p.108, and vocab., where it is called "apparatus".) *Maliceli* is no Italian, but a French "mutt" dog, with a name derived from *mal ficelé*. The hundred pages which tell his life up to the time of his marriage and establishment in society are embellished with real French sketches. *Le Maître du Moulin-blanc* is more difficult, and would suit commercial students as it deals with the rather theatrical ups and downs of a miller's family.

W. A. R. Kerr and E. Sonet of Alberta have

edited for Ginn the first play by L. Doillet, *Papassier s'en va-t-en guerre*, 1922 (80c), a lively satire of an *embusqué*, relieved by several heroic personalities who belong to his group. Specially good exercises make this a fine modern book for the 3rd or 4th years. It would have been wise to indicate that the 'l' in the name Belfort is not pronounced in Eastern France. Charles Grimm of Williams also published with Ginn *Seize Petits Contes tout modernes* (80c), stories selected to provide enough conversation material for one hour a week during a semester. The full questionnaire and drill exercises do not prevent the book from being used simply as a reader. However, I am surprised at the complete absence of any biblio-biographical notes concerning the interesting writers whose stories appear here, for instance Farrère, Maurois, Isabelle Sandy, Pierre Mille or Benjamin Valloton.

For collateral in that course in contemporary literature, note Paul Fort and Louis Mandin's *Histoire de la poésie française depuis 1850* (Flammarion, 15 fr.) where no less than 41 names beginning with A appear at the head of an eleven-page index. For that course on romanticism, Maurice Souriau has just published Tome I of his *Histoire du Romantisme en France* (2 pts, pp.310 and 280, Editions Spes, 60fr.), "with all the details," covering the ground from Rousseau to the performance of *Hernani*.

QUARTERLY GERMAN BOOK-LETTER

By EDMUND K. HELLER, *University of California*

THE following coming events on the Berlin stage are announced by the Berliner Tageblatt: Reinhardt will open his season with Hauptmann's *Dorothea Angermann*, which will be followed by Bruno Frank's *Zwölftausend*, Wedekind's *Die Kaiserin von Neufundland*, and Werfel's *Paulus unter den Juden*. The *Kammerspiele* will present *Das Friedensfest* by Hauptmann, *Krankheit der Jugend* by Ferdinand Bruckner, *Robert Emmet* by Wolfgang Goetz, and *Der gerettete Alcibiades* by Georg Kaiser. The *Staatliche Schauspielhaus* will open with Felix Joachimson's *Fünf von der Jazzband*, followed by Bernard Blume's *Treibjagd*. The *Schillertheater* will play Else Lasker-Schüler's *Wupper* and Hebbel's *Herodes und Mariamne*. The *Lessingtheater* is rehearsing Zuckmayer's *Schinderhannes*.

Information on other current German events may be gained by American students through subscription to a new periodical, entitled *Das Deutsche Echo*. (B. Westermann Co., 13 West 46th St., New York, 10 copies a year. Subscription price \$1 for the first 15 numbers.) The first number (Sept., 1927) is very interesting and the whole undertaking seems extremely promising as the publishers have succeeded in securing the services of A. Busse, G. Kartzke, and W. Rumpf, all of whom are well known.

To those who are primarily interested in textbooks there is a wealth of new material to be announced. A number of new beginners' and

review books have just made their appearance. In the beginners' courses of the University of California at Berkeley the new edition of Whitney and Stroebe, *A BRIEF COURSE IN GERMAN* (Holt and Co., 1927) has been tentatively introduced. Some of the instructors report good results with the book and like the stress which it lays on the verb from the beginning, while others are quite dissatisfied with it. From the students there are many complaints that they cannot find their way in the grammar and that they also have considerable difficulty on account of the vocabulary which at the end of the book is only presented in the form of a word-list. It seems to me that the book could be used to better advantage for a review after a simpler beginners' book, especially as the authors, according to their preface, had this purpose also in mind.

An easier book for beginners has been written by F. Meisnest: *ELEMENTARY GERMAN* (Macmillan, 1927). It ought to give good results in high schools as the author was assisted by an advisory committee of eight Seattle high school teachers. He calls his work a common-sense adaptation of the direct method and follows in many ways Spanhoofd's *Elementarbuch*, which for a long time was to be considered as one of the best beginners' books in the United States. An innovation of which I doubt the practicability is a paragraph on German pronunciation as a feature of each lesson. In these para-

graphs considerable use is made of phonetic transcription. It is needless to say that teachers should be thoroughly acquainted with phonetics and transcription, but students, especially of high school age, will be hopelessly confused by two different ways of spelling. While for a first edition the book is remarkably free from misprints (I noticed a wrong s-letter on p. XIII in *Hildesheim* and p. 14 in *was*; Pignitz for Pegnitz on p. XIII and p. 176; *ift* instead of *ist* on p. XV), the grammatical nomenclature to my mind is not so good. I would prefer *maennlich, weiblich, saechlich* to *maskulin, feminin, neutrum*, or use the full Latin terms. *Wortungeheuer* like *Partizippaerens, Partizipperfekt, Pronomenobjekt, Praeteritfutur* and *Praeteritfuturperfekt* seem to me also objectionable. The example *Herr Meyers* (p. 52) ought to be changed, as the word *Herr* constitutes an exception to the rule that is to be illustrated. (Curme, §92.)

A third new beginners' book, written mainly for use in Junior Colleges, is *A MODERN GERMAN GRAMMAR (Minimum Essentials Inductively Presented)* by P. Hagboldt and F. W. Kaufmann. (The University of Chicago Press, 1927). This is the most up-to-date direct method beginners' book in the United States and ought to bring excellent results if taught the right way. The authors follow the old Latin principle *Non multa sed multum*. The method of the book anticipates that the stories will be learned by heart by the students; an intensive process that will give them an excellent foundation. Such a foundation, at the present time, is all too commonly sadly lacking. The only objection I have heard against the book is the omission of English-German composition, which I hope will be added in a new edition. After the thorough direct drill which the students receive in every lesson the authors need not be afraid of the disadvantages which unprepared translation into the foreign language would involve. The preface does not make it clear whether the book should be covered in a five-unit one-semester course in college, or whether two semesters should be given to its study. I would be inclined to try and finish it in one term, and select another book for review in the second semester.

For this purpose there are three new books available. Among these E. H. Zeydel, *A FIRST COURSE IN WRITTEN AND SPOKEN GERMAN* (Alfred Knopf, New York, 1927) is outstanding, although the title may be called misleading. The book contains unusually clear grammatical explanations which are well graded and a wealth of exercises based on subjects that will keep the student's interest alive.

A. F. Meyer, *FUNDAMENTALS OF GERMAN* (Globe Book Co., New York, 1927), another review book, is more conservative in its method and begins each chapter with grammatical rules. Although misprints are not always to be blamed on the author this book contains altogether too many, for example six on p. 133. Neither is the text free from Americanisms, like *Ich heisse Herr Braun* (p. VII);

was meint dieses Wort? (p. VIII); *ich werde den Paragraph lesen* (p. IX). *Er ist gestanden* (p. 5) which is only used in dialect, should also be changed.

A book that, according to the preface, has been successfully used in mimeographed form in New York high schools is D. V. Sachsse, *MODERN EXERCISES IN GERMAN*. (Globe Book Co., New York, 1926). I am sorry to say that it also contains a great number of inaccuracies, of which I quote from its worst pages (54-57): *Bröchten, zwanzig Mark Stück, Kurzwaarenhandlung, Waarenhaus, etwas billigeres, Teppiglager, Bitte Zeigen Sie mir, Conditorei, Kompot, Vegetarianer, Pflaumenmuss, Selerie Salat*.

There are also three new readers for beginners to be announced. P. Hagboldt and F. W. Kaufmann have devised their *INDUCTIVE READINGS IN GERMAN, PART I* as a supplement to their grammar, but they state that the reader may also be used with any other beginners' book. They have not yielded to the temptation to tell the student all about ancient and modern Germany, but have collected a number of well-known German anecdotes and stories. I must admit that I prefer their text to a collection of necessarily superficial articles on German history, literature, religion, music and geography, such as we find in E. H. Zeydel, *AN ELEMENTARY GERMAN READER* (Alfred Knopf, New York, Fifth Printing 1927). However, the popularity which this book has reached in a short time shows that it meets the trend of our day and that it fills a need. The work is almost free from typographical errors, but many of the author's statements may be questioned in details.

Another *GERMAN READER FOR BEGINNERS* has been written by Paul E. Pope, who has had a long experience in the preparation of text-books. (Holt and Co., 1927), a very presentable book with good photographs and a good map. For the next edition I would like to make a few suggestions: The punctuation is not always conforming to German printers' rules, it is poor in chapters 18 and 19. On p. 9, 11, I would prefer the Genitive to *von*. On p. 14, 8 I would replace *gemacht* by *aufgenommen*, p. 27, 14 *herumgeführt* by *herumgefahren*. The passages *Du bist im Luftschiff gewesen* (p. 39, 4) and *hörte ich . . einen starken Knall* (p. 40, 13) are not quite clear. P. 29, 27 should read *dem Freunde*, p. 30, 6 *Sanssouci*. P. 39, 23 *ziehen Sie lieber diese Mütze an* and 39, 26 *schnallte mir einen Gürtel um den Leib* may also be questioned. On p. 66, 24 I would say: *Es stehen auch lustige Lieder in Kommersbuch*.

In conclusion I can announce two works of German literature newly made available for the American student. Will Vesper's *GUTE GESTER*, edited by E. G. Gudde (Oxford University Press, New York, 1927), may be used as a substitute for Leander's *Traumereien*, of which it reminds in many ways. The editor has selected twelve of the original stories and provided them with a vocabulary, notes and exercises. The edition may be called a good piece of work.

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For more advanced students W. C. Decker has edited Otto Ernst, *SEMPER DER JUENGLING* (Ginn and Co., 1927). This book will supply interesting reading material for the third year in high school or second year in college, but teachers should go over the exer-

cises before assigning them as they contain a number of shortcomings which I have pointed out in a recent review in M. L. J.

According to advance-announcements of the publishers we may look forward to several other interesting publications in the near future.

QUARTERLY ITALIAN BOOK-LETTER

H. H. VAUGHN, *Berkeley, California*

THREE new Italian grammars for use in American schools and colleges have just appeared. One is entitled an "Elementary Italian Grammar," by J. L. Russo of the University of Wisconsin. It is published by D. C. Heath & Co. and is an excellent piece of work, showing not only that the author possesses an accurate knowledge of the best Italian usages but also that he realizes the many difficulties encountered by the American student and teacher in the study of the language. He has spared himself no effort in formulating rules to cover points not previously covered by grammarians and the result is very satisfactory. The only objection that can be urged to the work as a whole is that it may be too categorical in its statements, but that objection may be raised to any elementary grammar.

"Italian Lessons and Readings" by Charles Upson Clark is published by the World Book Co. of Yonkers and Chicago. It is to be regretted that a careless typist or poor proof-reading has caused several errors to creep into this book. For instance, on page 9 the statement is made (in Italian) that blue and yellow make purple while red and blue make green! On page 12 we are also told that *Lui* is often used as a term of direct address in speaking to a man and no mention is made that such usage connotes contempt! Such mistakes can easily be corrected by the teacher but they are annoying and it is to be hoped that they will be remedied in another edition.

"Simple Italian Lessons" by Marinoni and Passarelli is published by Henry Holt & Co. The writer has not yet had a chance to examine the book but judging from Professor Marinoni's previous publications he would expect it to be quite satisfactory. Two other grammars are announced, one by Weston and La Piana and the other by Professor Charles Goggio.

The August number of *Italica* (the quarterly bulletin of the American Association of Teachers of Italian) contains an interesting article on contemporary Italian short-story writers by Luigi Tonelli. Professor Tonelli considers Luigi Pirandello and Alfredo Panzini to be the two best writers of short stories in Italy today but does not attempt to place either one above the other. In fact who could think of comparing them? They are essentially so different.

Another interesting article in the same num-

ber of *Italica* is that entitled "Books on Italian Music" by Professor George Weston. This contains a valuable bibliography for the teacher who may be called upon to give a course in Italian for students whose major study is Music or a course in the History of Music.

In the line of literary criticism probably the most important book that has appeared within the last six months is that of Italo Siciliano *Dal Romanticismo al Simbolismo*. Theodore de Banville (Torino, Bocca, 1927, pp. 472, in the series entitled *Letterature Moderne*, L. It. 40). While this book is primarily a study of the French writer and the development of his style the author's treatment of the subject throws much light on the evolution of poetic thought in France and other Romanic countries from 1840 to the end of the century.

Giulia Fornaciari, daughter of Raffaello Fornaciari, the author of the grammar, has published a volume entitled *Arte e Vita Mistica nella Firenze di Dante* (Firenze, Giannini, 1926, pp. 270, L. It. 9). This book forms a valuable addition to the list of books which should be read in connection with the Divine Comedy as it gives a clear and vivid description of the city of Dante's day, the factional strife within its walls, the religious fraternities with their sacred songs of praise, the churches, the saints, the religious orders, the mediaeval families and their homes, the public buildings, the guilds, the feasts and festivals, the funeral ceremonies and many other things which are of interest to the student and often throw light upon the interpretation of the poem.

In the field of the drama the most surprising contribution is *L'Amica delle Mogli* by Luigi Pirandello. This is reviewed by Professor Adriano Tilgher in the July number of *Italia che Scrive*. It is surprising because, although written in Italian instead of Sicilian by an author who writes in both but who writes only philosophical plays in Italian while he uses the dialect for all dramas of love and passion, this seems at first sight to be purely a drama of passion. Tilgher says: "Tired perhaps of hearing himself called 'Highbrow' Luigi Pirandello has written this time a drama essentially of passion, finally obtaining from the dramatic critics praise for his 'humanness,' for seemingly for those brave people man is a real man above all when he does not reason. This is a drama then essentially of passion and

therefore little or not at all like Pirandello, or, if one wishes, like Pirandello, but in his earlier style." But let us study the drama. The passion is love, a love which, not being able to hope for any return, feeds upon jealousy, hatred and envy. Martha, beloved by the wives, is loved by all four husbands, but only after they have learned to appreciate her through their wives to whom she had taught the virtues which gave them their character. The best drawn character is Venzi, not Martha, as one might believe from the title. Martha remains mysterious and hidden and one can scarcely understand why all her men-friends marry other women, why she is loved by all their wives, why she loves them, nor finally why only after marriage to other women do her men-friends fall in love with her. It is indeed a strange situation and when Pirandello presents such a picture he evidently means it as food for thought. It may indeed be given an interpretation which is almost allegorical, Martha standing for the womanly virtues in the abstract and endowing each of the four wives with the qualities which make their husbands fall in love with them. Through their wives the men, each representing a different type, really come to know Martha and, realizing the shortcomings of their wives, fall in love with

the feminine virtues in the abstract. If such an interpretation is to be put upon the play it certainly may be considered the most "high-brow" of all the plays produced by the philosophical genius of the theatre.

Tilgher's real veneration for classical antiquity and for Socrates in particular is revealed in his review of *Socrates* by F. V. Ratti. He inveighs against the playwright for making Socrates an itinerant "soap-box" orator instead of the dignified teacher that we would like to picture him. When it comes to actual facts concerning Socrates' life and mode of living the playwright may not be far wrong but it is revolting to the Italian to have his idol treated in such a disrespectful manner. Shavian quips are intolerable in Italian. If the play had been written in dialect it would have passed, it might even have been considered great, but iconoclasm has no place in Italian Literature.

In the April number of *Italia che Scrive* "Bastian Contrario" writes a witty and satirical bit of literary criticism which he entitles his "Physical Laboratory." The authors who are here criticized are F. V. Ratti, Papini, Sem Benelli, and Francesco Pastonchi. There is enough truth in this article to make it extremely amusing.

FROM LATIN TO ITALIAN, pp. vi+191, by Charles Hall Grandgent, Cambridge, Harvard University Press, \$2.50.

Ambitious students of the romance languages fully understand the importance of supplementing their knowledge of one or more of these languages by learning what they can of the related languages or of the vulgar Latin from which they are derived, and they will welcome this book. Few people have done more to facilitate the making of such correlations than Professor Grandgent, who has given us a modern *Italian Grammar*, a *Provençal Phonology*, and *Morphology*, an *Introduction to Vulgar Latin*, and now, after twenty years of further study, *From Latin to Italian*, which is really a historical grammar of the literary and official language of present-day Italy, as pronounced by cultivated Florentines. It is hardly necessary to say that hitherto we have lacked a work of this scope in any language.

One thing that will be found to make the study of Italian historical grammar more interesting and more directly profitable is the marked conservatism of the Italian language, so that "between Dante and Manzoni there is no such gap, linguistically, as that between Chaucer and Tennyson," while the earliest Italian texts are closer to the ancestral Latin even than the most ancient Spanish or Portuguese. But there is a new feature of this book that will gratify self-taught students, namely an attempt to make the subject easier by brushing aside the barrier of technical terms. Thus, in the headings of his latest book, Professor Grandgent appropriately substitutes "Irregular

Changes, Imitation, Diversification, and Transfer" for the bookish terms, "sporadic changes, assimilation, dissimilation and metathesis," though these words are very properly retained in the excellent index. Larger type and a wider page are further improvements.

Professor Grandgent's discussion of Italian diphthongization is particularly easy to grasp. Throughout this book the author is very ready to confess his ignorance in a prudent, common-sense manner, for example, he does not try to explain *giglio* from *lilium*, or *Julius* giving *luglio*, and makes no guess at an etymology for *andare* or *niente*. But as an instance of fruitful personal speculation, I should adduce his theory for *é* (is) from *L. est*: "*Est*, when accented, seems to have remained with an added *e*: *este*, which occurs often enough in early Tuscan documents. Otherwise *est* is represented by *è* and, in the earlier language, by *sè* (printed *s'è*) and *èssi* (=è+si). We know that the anomalous *sum es est sumus estis sunt* was partially rectified in Italy by reconstructing *es, estis* into **ses, *setis* (*sei, siete*). May not the third person have been similarly normalized into **set* and **et*, the latter being a cross between *est* and **set*? **Et* would then have given *e*, as *dat* gives *da*, or as *videt* gives *vede*; whereas **set* would have produced *sè*, which, mistakenly analyzed as *s'è*, would have given rise to *èssi*, and a whole meaningless reflexive conjugation. An analogous explanation would apply to Provençal *ses*=*es*."

W. L. SCHWARTZ

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QUARTERLY SPANISH BOOK-LETTER

CESAR BARJA, *University of California at Los Angeles*

ESTE año es año de Góngora. Nació el poeta cordobés en 1561 y murió en 1627.

Varios años de investigación, reconstrucción y revisión de la vida, obra y arte del poeta habían madurado este aniversario de 1927. Aniversario de vida en la muerte. ¿Dónde poner el comienzo de la resurrección de Góngora y el gongorismo? La fecha puede ser un poco imprecisa, pero desde luego coincide con la entrada en escena de la generación contemporánea, en sí mismo un suceso de fecha también un poco imprecisa. El año de 1900 puede servir de frontera, siempre que esta frontera no esté hecha de sólida argamasa, que la tornaría incommovible. Todavía desde 1900 aóá la resurrección de Góngora y el gongorismo tropezan de vez en cuando en obstáculos críticos, no digamos ya en resistencias a ciegas; es, sin embargo, segura, y si al principio avanza con lentitud, corre al fin con celeridad vertiginosa. Hoy, año de 1927, tercer centenario de la muerte del poeta, la resurrección está acabada, y Góngora y el gongorismo brillan en el cénit de su grandeza y de su gloria—en el cielo que a los que vivimos nos es posible contemplar.

La generación de 1900—fijándonos en la fecha de su nacimiento a la literatura, no a la vida—inició, decimos, la resurrección. La que en ese año nació a la vida—la misma que ahora nace a la literatura—, la consumó. Es, en efecto entre los escritores jóvenes de España, representantes de la literatura más actual—la *nueva literatura*—, entre quienes el culto Góngora y hasta el cultivo del gongorismo cuentan sus prosélitos más entusiastas. Porque entre los escritores viejos—generación de 1900, o de 1898—los hay que siguen aún siendo poco amigos del poeta y de su arte. Es lo que pueue verse en el número de *La Gaceta Literaria* (Madrid) del primero de junio pasado, casi todo él dedicado al *Centenario de Góngora*. Tal, por ejemplo, don Miguel de Unamuno, que piensa hoy de Góngora y el gongorismo, poco más o menos, lo mismo que pensaba en 1903, fecha en que le fué pedida su opinión para la revista *Helios* (Madrid). Es decir, pensar no piensa don Miguel de Unamuno en este caso. Lo que hace es ignorar a Góngora y declarar, a los que hoy le piden una contribución para *La Gaceta Literaria*, como ayer lo declaró a los que le pidieron su opinión para *Helios*, que Góngora le es “desconocido.” Lo cual será para unos decir poco; para otros, mucho. La opinión-comentario de Valle-Inclán, en el mismo número, es si se quiere más extraña, y desde luego más radical. Hela aquí: “Relief a Góngora hace unos meses—el pasado verano—y me ha causado un efecto desolador, lo más alejado de todo respeto literario. ¡Inaguantable! De una frialdad, de un rebuscamiento de precepto . . . No soy capaz de decir una cosa por otra”. A Ortega y Gasset le gusta, como es sabido, el tema Góngora, y el amor de la nueva literatura por Góngora y el gongorismo; preferiría, sin embargo, “que los jóvenes

argonautas de la nave gongorina se complaciesen en limitar su entusiasmo. Sin límites no hay dibujo ni fisonomía. Hay que definir la gracia de Góngora, pero, a la vez, su horror. Es maravilloso y es insoportable, titán y monstruo de feria: Polifemo y a veces sólo tuerto.” El lector puede completar esta apreciación de Ortega del poeta cordobés leyendo las notas sobre *Góngora, 1627-1927* incluidas en el reciente libro del autor, *Espíritu de la letra*.

Unos veinte nombres más, entre ellos varios extranjeros—Valery Larbaud, H. Petriconi, Lucien Paul Thomas, Albert Thibaudet, etc.,—aparecen registrados en este número de *La Gaceta Literaria*, al pie de contribuciones más o menos devotas al centenario de Góngora. Algunos otros aparecen registrados, no menos con contribuciones, en el número 6 (junio) de la publicación *Verso y Prosa* (Murcia), también dedicado a Góngora.

Tienen homenajes como estos de *La Gaceta Literaria* y *Verso y Prosa* una importancia grande, sin duda; no constituyen, sin embargo, el tributo más valioso a la memoria del poeta en el tercer centenario de su muerte. Este honor corresponde más bien a la edición de sus poesías. Esto, y algún trabajo de investigación o de crítica, como el ya publicado de Alfonso Reyes, *Cuestiones gongorinas* (Madrid, 1927), será lo que sobrevivirá en definitiva. No es poco, pues de ambas cosas estamos harto necesitados en el caso de Góngora, y suerte es que el centenario nos las traiga.

De la edición de las poesías de Góngora—edición más manejable y de carácter más popular que la de Foulché-Delbosc—, dos tomos van ya publicados: *Soledades*, editadas por Dámaso Alonso—libro reseñado en el número anterior de esta revista—, y *Romances* (Madrid, 1927), editados por José María de Cossío. Otros cuatro tomos comprenderá la edición: uno de *Lecciones*, a cargo de Alfonso Reyes; otro de *Sonetos*, por Pedro Salinas; el de *Octavas*, por Jorge Guillén, y un tomo de poesías *Varias*, por Miguel Artigas. Es decir, según parece, la edición completa de las poesías del autor, a cargo de personas de reconocida competencia. Para servir de complemento a los anteriores habrá todavía un quinto tomo: *Homenaje de la poesía española a Góngora, desde Lope de Vega hasta Rubén Darío*, seleccionado por Gerardo Diego. Igual que los dos tomos ya publicados, todos los restantes serán editados por la *Revista de Occidente* (Madrid).

A diferencia del volumen dedicado a las *Soledades*, mitad de él ocupado por la traducción en prosa de los dos famosos poemas, el dedicado a los *Romances* contiene muy pocas notas. No contiene tampoco más que un pequeño prólogo en el que el editor rectifica la tradicional idea de que en Góngora había dos hombres, dos poetas, el poeta de los romances y demás composiciones ligeras, claro, sencillo, y el poeta de las composiciones acusadas de tenebrosas, difícil, barroco, oscuro. No sólo no es esto verdad, sino que, dice el

editor, refiriéndose a los romances: "El esfuerzo más típicamente gongorino hubo de hacerlo (Góngora) en esta parte de su obra."

En el capítulo de la edición de las poesías de Góngora hemos de incluir también el volumen *Versos de Góngora* (Córdoba, 1927), homenaje de la Real Academia de Córdoba al ilustre poeta que en Córdoba nació y murió. Trátase de una antología bastante extensa, seleccionada por el académico numerario José Priego López, con introducción, estampas y léxico.

Mención aparte merece el citado libro de Alfonso Reyes, *Cuestiones gongorinas*, serie de estudios publicados con anterioridad a este centenario—de 1915 a 1925—, superados hoy en varios aspectos, como el mismo autor reconoce, por el trabajo fundamental de Miguel Artigas, *Don Luis de Góngora y Argote*—mencionado en un número anterior de esta revista; sin embargo, todavía de valor positivo para la obra de depuración y crítica de los textos de la poesía gongorina, de por sí tan impuros y confusos. Es decir, un libro esencialmente erudito, pero que también contiene importantes apreciaciones críticas de la estética del poeta cordobés. Tal, por ejemplo, la de que Góngora es "el poeta menos oscuro en el sentido inmediato de la palabra", no obstante ser la gongorina "la poesía confusa por antonomasia".

Nada menos que cuatro libros nos ha dado Ortega y Gasset en lo que va de año: dos tomos—V y VI—de *El Espectador*, el primer trabajo del *Tríptico*: I: *Mirabeau o el político*, y el volumen poco ha citado, *Espíritu de la letra* (Madrid, 1927). Una mitad por lo menos de este material había sido ya publicado, y lo había sido todo el incluido en el *Espíritu de la letra*, serie de artículos aparecidos en el periódico *El Sol* (Madrid), y alguno en la *Revista de Occidente*. Dos de esos artículos son los dedicados a la obra de Menéndez Pidal—*Orígenes del español*—, libro en el cual creyó el señor Ortega encontrar confirmaciones de puntos de vista por él antes sostenidos en su *España invertebrada*, y al arte literario de Gabriel Miró, al tratar de la novela *El Obispo leproso*, de este escritor. Por lo que a aquellas confirmaciones se refiere, baste decir que el propio Menéndez Pidal se negó a aceptarlas, atribuyéndolas a un exceso de interpretación por parte de Ortega (*El Sol*, 13 de diciembre de 1926). Lo que de la novela y, en general, del arte literario de Gabriel Miró escribió Ortega, no fué bien recibido por muchos lectores, de Miró y de Ortega. Sin embargo, creemos que la apreciación de Ortega es del todo exacta, en lo que a la tan decantada perfección artística—de lenguaje y de estilo—del arte literario de Gabriel Miró respecta. No, sin duda, porque Miró no sea un escritor admirable; sino porque es tan admirable que se hace insoportable. O para decirlo en las palabras de Ortega: "La perfección de la prosa es en Miró impecable e implacable".

Como en la restante obra de Ortega, domina en estos cuatro libros, y de un modo particular en varios de los ensayos de los dos citados volúmenes de *El Espectador*, una marcada tendencia a deslindar y definir cosas, ideas o

fenómenos que suelen andar confundidos—como las ideas *democracia* y *liberalismo* (Tomo V). Una tendencia que arraiga en otra más profunda, que lleva a Ortega a buscar en todo—pensamiento y vida—la necesaria jerarquización de valores. Tendencia que, a su vez, pone de relieve dos arraigados instintos en el talento y en el carácter de Ortega: los dos instintos que tanto le alejan—en simpatía y en afecto—de los mismos que le admiran: el instinto autoritario, de hombre que contempla su propia superioridad, y el instinto—llamémosle así, por no llamarle otra cosa—aristocrático. Bueno fuera, no obstante, que el señor Ortega, que tanto ama la claridad en las ideas, se decidiese un día a deslindar estas dos ideas de superioridad y aristocracia. Se evitaría así una duda lamentable que por necesidad entra en el espíritu del lector de algunos de estos sugestivos ensayos suyos. Por ejemplo, el que el señor Ortega dedica—vol. V. de *El Espectador*—a definir el significado y alcance del calificativo de *criado* que a sí mismo se daba Cervantes en sus relaciones con el Conde de Lemos. El lector no llega a darse cuenta clara del valor exacto que a los términos *superior* e *inferior* atribuye el señor Ortega en este ensayo, y por no dársela, siente el malestar de suponer que, posiblemente, la superioridad de que el autor nos habla no pasa de ser la superioridad de poseer algún título nobiliario.

Reina en estos cuatro libros, por lo demás, el mismo sentido vigilante de espectador curioso, el mismo fino sentido crítico, la misma claridad de pensamiento, el mismo sentimiento amoroso de comprender y de vivir la vida, y, en fin, el mismo elegante y elaborado estilo literario que en las restantes obras de este escritor.

Como de la casi totalidad de sus contemporáneos—los escritores de la generación de 1898—, puede decirse de Benavente que su arte y su gloria son cosas pasadas. Tal cual rasgo de ingenio—de ese ingenio irónico del Benavente de *Los intereses creados*—nos permite reconocer en el drama de hoy al dramaturgo de ayer, pero nada más. Y nada más hay en *El hijo de Polichinela* (Madrid, 1927), última creación dramática del autor: resplandores lejanos de una luz ya quemada.

De todas las clases de literatura actualmente cultivadas en España, es acaso la poesía lírica la que está en proceso de más renovaciones. Renovaciones, decimos, y quizá sea esta la palabra exacta. Porque de lo que se trata es, más que de nada, de ensayos, felices unos, otros infelices. Es natural, una vez que la lírica ha renunciado a la base objetiva sobre que había venido asentándose: el mundo de la naturaleza—paisaje, sobre todo—, y el mundo de los sentimientos más o menos personales. Tales sentimientos surgen aún a veces, como algo ilegítimo, y así se los encuentra en algunas de las composiciones del volumen *Poesía de perfil* (París, 1926), de José María Hinojosa. En general, es la imagen el contenido y el instrumento de esta poesía, el microcosmos subjetivo del poeta. No es poesía siempre fácil de entender; fácilmente, como un

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globo al que se le han cortado las amarras, vuela por espacios que se ocultan a la vista del lector. Algo de esto ocurre en poemas del citado libro de Hinojosa, y ocurre mucho más en los del titulado *Vuelta* (Málaga, 1927), de Emilio Prados. Ambos libros valen, sin embargo, el trabajo de leerlos, e igual lo vale—a veces más—el pequeño *Cuaderno de poemas para uso de . . .*—ponga el lector aquí su nom-

bre y apellido—, de Eduardo de Ontañón (Burgos, 1927).

Como literatura de aforismos, el lector gustará del pequeño libro de R. Porlán y Merlo, *Pírron en Tarfia* (Sevilla, 1926). Y como literatura de crítica expresiva, gustará del gran libro—o libro grande, el lector dirá—*Carteles* (Madrid, 1927), de Gecé—E. Giménez Caballero.



CORRESPONDENCE and COMMUNICATIONS



Concerning the A. C. Tests Construction

In the April issue of *The Modern Languages Forum*, Miss Peters analyzes admirably the confusion words used in the Spanish vocabulary test published by the American Council on Education. Her article indicates that there is among teachers some uncertainty as to the nature of achievement tests in general. The vocabulary test follows recognized principles of test construction. It is designed to measure only one thing,—the pupil's absolute knowledge of Spanish words as they appear in a dictionary. Words in their context are tested in Silent Reading or Comprehension tests. The test also measures progressive achievement, and the words are therefore arranged in ascending order of difficulty as determined by a word count. The more a student has read of Spanish, the greater is his range of vocabulary and familiarity with less frequently occurring words.

Various techniques for constructing vocabulary tests have been devised. There are two types of vocabulary, active and passive. We are not concerned here with the pedagogic problem of which is the more useful group, as the American Council vocabulary test deliberately measures only passive or recognition achievement. This type has certain advantages over a test of active vocabulary. It introduces no disturbing factors like spelling, accents, and so on, and can therefore be scored more easily and more objectively; it measures a larger range of words in a given time, and moreover, whatever objections are raised against it from the pedagogic standpoint, it correlates highly with a test of active vocabulary. A measuring device must not of course, be confused with classroom practice.

Opposite each Spanish word in the test there appear five English words, one of which is an exact translation, two, confusion words (chosen from the standpoint of the pupil's psychology), and two are chosen at random without direct or indirect connection with the test word. The test determines whether the pupil really knows the meaning of the Spanish word, and precludes guessing. For further information on test technique and the advantages of tests over the ordinary type of examinations, Ruch and Stoddards' *Tests and Measurements in High School Instruction* (World Book Co., 1927) is warmly recommended.

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Holy Week in Seville

To the traveler from the United States, a tour of Spain offers many unusual sights, many experiences of deepest interest. But none of these experiences, I think, can quite equal those of the *Semana Santa*, in Seville. The long processions of masqued figures each bearing a candle; the richly adorned statues (*pasos*), usually of Christ or of the Virgin, borne upon heavily gilded platforms (*andas*), each carried by twenty to forty men; the companies of *guardias civiles*, in gorgeous uniforms, mounted upon spirited and well-trained horses; and the very slow, weird music of the musicians, make an impression never to be forgotten.

The processions begin in the early evening of Palm Sunday (*Domingo de Ramos*), and continue each evening through Friday (*Viernes Santo*), until nearly midnight. There is also an early morning procession (*madrugada*) on Good Friday, which begins about two and lasts until seven. Many people stay up all night Thursday night. Chairs may be rented, for the week, along the line of march.

The *pasos* represent various events of the Passion. Usually there will be a single figure, but sometimes a group, representing, for instance, the trial before Annas, the crucifixion of the two thieves, or the descent from the cross. The images of the Virgin are clad in sumptuous robes and adorned with jewels, and appear always under a magnificent canopy. The *pasos* are lighted by many candles.

The masked figures are the members of the brotherhood (*cofradía*, or *hermandad*) of the church to which the *paso* belongs. Some of them were walking bare-footed, as a penance. It must have been a grievous sin indeed that would call for such atonement, for the streets are paved with rough cobblestones and the marchers are on their feet for about ten hours.

Each *paso*, as it completed the line of march, was carried into the Cathedral and down the dusky aisle, "to be blessed." Thence it was carried back to the church from which it proceeded.

On Wednesday evening we followed the procession into the Cathedral and listened to the singing of the *Miserere* of Esclara by a large chorus including some beautiful solo voices.

On Thursday and Friday no bells were rung, no street cars or carriages were in motion. The

ladies wore beautiful black mantillas with high combs, and everyone went to church and prayed. Thursday afternoon in the Cathedral, occurred the ceremony of the washing of the feet. The Archbishop washed the feet of thirteen "mendigos." Saturday morning the Paschal Candle (*Cirio Pascual*) was lighted. This candle is nearly 25 feet high and weighs about 800 pounds.

During Holy Week, while the bells are silent, worshippers are summoned to the services by the *matraca*, a kind of wooden box with "clappers," which is kept in the Giralda. The sound is most startling.

On Saturdays, at about eleven, occurred the revelation of the High Altar through the rending of the *Velo Negro*. At once all the bells began to ring, madly, joyously. The spell of silence and of mourning was broken.

On Easter Sunday, pontifical mass was celebrated in the Cathedral, accompanied by a most gorgeous procession; after which the Archbishop delivered a sermon. Then, in the afternoon "todo el mundo" went to the bull fight.

I make no attempt to interpret what I saw. I could not, I will merely observe in conclusion, that the spectacle of a whole people to whom their religion, and the services of the church, are a first and absorbing interest, is, to an American, astonishing and deeply impressive.

RUIE A. CONNOR.

Seville, April 23, 1927.

An Afternoon in the Centro de Estudios

It nears five o'clock of a November afternoon. The rain falls steadily and the wind is moaning. Upstairs, in a long room, a group of students is chatting informally—a motley crowd of Americans, French, Germans and Spaniards. The more fortunate ones—in other words, the early birds—sit with their backs to the coal stove, in which a fire burns most of the time. The others have turned up their fur collars and are trying to ignore the wind whistling up their spines. For all the windows are open! But just now comes Miguel to close the windows and to prepare the board for the first lecture.

Quiet has begun to settle upon the room when there enters a handsome youth, with melting brown eyes and a voice that is "softer than silence." This is Amado Alonso and he is to speak to us on Spanish grammar and some of its difficulties. The most difficult thing for us at the time is to keep our attention on anything so dry as grammar, when we are carried away by the music of his speech. We take notes stoically, however, and are surprised when the door opens and Miguel puts his head in to say: "La hora," to which the youth responds: "Gracias." A few words more and he is gone, without casting a glance in our direction.

Six o'clock and the famous Navarro Tomás stands before us, looking like the successful business man, smiling at us in sympathetic fashion while he arranges his bowl of water, his towel, his powder puff and his artificial palate to give us a demonstration of just how

the sounds are made. Anyone else might feel a little self-conscious during this process: first washing and drying the palate, dusting it with powder, putting it into his mouth, pronouncing the word under discussion and finally taking out the palate to show us just where his tongue and the palate came into contact. He is so tremendously interested in what he is doing and so eager to help those struggling to imitate him that he forgets himself absolutely. And he is so thoroughly clear in his explanations and has his work so perfectly organized, that he might well be an inspiration to all teachers of any subject. All too soon we hear again: "La hora," and he has left us.

Seven o'clock and in comes Señor Américo Castro, laden with books in fascinating bindings. The very way in which he handles them shows how he loves them. He looks as though he had just stepped out of a Van Dyck canvas, with his sensitive, aristocratic face, his eloquent eyes and his dark beard. He begins speaking while all eyes are turned upon him, not only because he brooks not the slightest disturbance but also because we are enchanted by his word pictures of Queredo, Lope de Vega, Cervantes and all our old friends, whom we find that we have not really known until that moment. He hurries on and on and we take notes in feverish haste, breathing a sigh of delight when he picks up one of his beloved volumes and begins to read some favorite selections. How he dotes upon them!

Eight o'clock brings the end of the session and with a feeling of regret we prepare to take our departure, convinced of our inadequacy but determined to carry back to our classrooms in far-away America some of the spirit of those charming "caballeros."

LULU W. DEAPER,

Washington High School,
Los Angeles.

Newspapers in the High School Classroom

"Newspaper Spanish seems so different from that of our texts." Yes, and the language of our English newspapers is different from that of our English classics, but our students read both with ease. And many times the vocabulary of the newspaper is more usable in daily life than that of the classics. They need both.

A newspaper in a foreign language comes as a breath of the familiar in a strange new guise. Especially is this true of the locally printed newspaper. The latest news of the fliers is told in another language and the comments in the editorials have oft-times an unexpected quirk which tells what a foreigner thinks of our exploits and customs. The advertisements too are rewritten to attract the foreigner, and while they advertise our own motion picture houses, our own garages and dairies, the new dress attracts attention and they are often re-read with a view to writing original ones.

The sports sections give the student words and expressions with which to describe his own school games. The society notes furnish many fine phrases hitherto unheard of and strangely pleasant to use.

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The editorials offer a study in the nicety with which words may be used and subtle double meanings which bring forth a smile when understood.

For this study a dictionary in the hands of each student is almost indispensable, and a book of idioms on the teacher's desk comes in good stead.

Many times the students are interested in translating the account of an election, an automobile accident or a transcontinental flight, taken from a local paper printed in English, then comparing their account with the one printed in the Spanish edition of the same paper.

Sometimes high school freshmen derive pleasure and profit from reading the headlines, ads and picture headings. Sophmores who have been introduced to the subjunctive realize very forcibly the importance and extensive use of that mood. But it is the juniors and seniors who sense the benefits to be gained from extensive unedited newspaper reading; they are the ones who fall upon it with the most interest and from whom the best results may be expected.

THALIA MILLARD DUNHAM

Chaffey Union High School,
Ontario, California.

Modern Languages at the N. E. A.

Every arrangement had been carefully made by Miss Fehr, chairman of the Inland Empire Branch, Modern Language Association. An ideal meeting place was reserved in the auditorium of the Y. W. C. A. and the seating capacity of 300 was filled. Besides the local Washington State teachers and instructors from the University of Washington there were present members from practically all the States of the Union.

The report made by Professor Young, University of Iowa, entitled "The Direct Drama versus the Direct Reading Method" was based upon a year's experiment conducted by the Romance Department of that University. Four classes of students were taught along the old traditional lines while four other classes, equally capable, were given reading instruction definitely selected, with objective tests administered at regular intervals. An educational fund was secured to provide a research secretary who did all the figuring and compiling of scores, printing of graphs and other secretarial duties. A comparison of the two methods was shown vividly by means of graphs in which the points of highest achievement in vocabulary, silent reading, grammar and pronunciation favored the classes using direct reading method.

The report of Selected Vocabularies by Dr. A. Dvorak, of the Educational Department of the University of Washington, entered into a review of high frequency vocabularies recently compiled for the various languages. Professor Dvorak has been furthering the objectives of the Modern Foreign Language Study from the viewpoint of vocabulary and his interest in

scientific data connected with our work is shown by the frequent summaries he makes at the modern language programs throughout the Northwest.

The paper read by Mr. Garcia appears in this number of the *Modern Languages Forum*.

The complete program follows:

Chairman—Margaret Fehr, North Central High, Spokane.

"The Direct Grammar versus the Direct Reading Method" (an experiment in French reading)—Chas. E. Young, University of Iowa.

"The Benefits of Objective Testing in Vocabulary Building" (an experiment in Spanish)—E. C. Garcia, Washington High, Portland, Oregon.

Report on Selected Vocabularies—August Dvorak, University of Washington.

Round Table Discussion:—"Vocabulary Building in First Year German." Leader, Felicie Ankele, University of Washington.

A discussion followed upon the progress of German teaching throughout the country. Illinois and Washington reported to advantage. There still seems a tendency to over-emphasize Spanish as a commercial language of advantage to American students going to South America. A resident of that country for seventeen years decried the sending of Americans with a vocabulary of one hundred Spanish words to exploit Spanish countries. He said he often contributed money toward paying the passage of young Americans stranded in Buenos Aires. The opinions expressed by several speakers indicated a sympathetic attitude toward the learning of all modern languages. The feeling of resentment against the German language has about run its course and it is time to readjust high school programs so as to include a more proportionate representation.

German is again being taught in all the large high schools of the State of Washington and in about fifteen of its smaller high schools.—E. G.

City Institute and M. L. A., S. C.

Professor E. C. Hills of the University of California has returned to the Berkeley campus from an eight month's tour of the Old World, which included Palestine, Constantinople, Egypt, Greece, and Italy, besides longer sojourns in Portugal and France. Professor Hills reports that in Paris he spent much time profitably in visiting modern language classes in the *lycées*, *gymnases* and universities and that he comes back with a mind full of ideas as to modern language teaching. Attendants upon the Los Angeles City Institute and the meeting of the Modern Language Association of Southern California, December 19th-22nd, may anticipate sharing these reactions and reminiscences as Dr. Hills will be the chief conference speaker for a series of lectures scheduled for the week indicated.

A National Contest in the Construction of Objective or New-Type Examinations

In order to stimulate the construction and use of valid and reliable tests and examinations of the objective type, a series of cash prizes will be awarded to teachers and students of education under the conditions specified in the following paragraphs.

1. Examinations may be offered in any of the following eight general groups of high school subjects: (a) English, (b) Social Studies, (c) Natural Sciences, (d) Home Arts, (e) Manual Arts, (f) Mathematics, (g) *Foreign Languages*, and (h) Commercial Subjects.

2. The tests or examinations submitted must cover thoroughly some major unit of instruction, i.e., the instruction occupying several weeks or months on some important division of subject matter. For example, in English, tests might be offered in composition, dramatic art, history of literature, grammar, etc.

3. The phrase "high school subjects" shall also include junior high school subjects taught in grades 7, 8 and 9, and which classify under one of the eight groups already enumerated.

4. By objective or new-type examination is meant those employing principally such devices as the completion, multiple-answer, true-false, matching, and such similar types. In long examinations it is usually advisable to employ more than one type of objective items for the sake of variety, interest, and adaptability.

5. The examinations will be passed upon by committees of subject matter specialists in each of the eight fields. The committees will be selected by the directors of this contest with the advice of recognized educators. Each committee will award a first, second, and a third prize in each group of subjects, making twenty-four such prizes. In addition all examinations winning first prizes will be again reviewed, and to the best of the lot a grand prize will be awarded. Honorable mention will be given to such other examinations as are judged to have unusual merit.

6. The judges will be instructed to give more weight to examinations calling for the exercise of thought, reasoning, and judgment in comparison with examinations of a purely factual character.

7. The directors of this contest reserve the right to collect, edit, publish and copyright any or all of the tests or examinations which are awarded any of the prizes; the intention being that such a volume, if published, shall serve as a guide or hand-book to other teachers in the construction of new-type or objective examinations. Due acknowledgments as to authorship will be given.

8. In each of the eight groups of subjects a first prize of \$50, a second prize of \$30, and a third prize of \$20 will be awarded, except as noted in the following sentence. In case fewer than ten tests or examinations are submitted in any of the eight classes, only a first prize will be awarded.

9. In addition to the above mentioned awards, the examinations winning first places in the eight classes will be re-judged and an additional \$50 will be awarded as a grand prize to the one examination finally selected.

10. Examinations, to be entered in this contest, must reach Berkeley by February 1, 1928. No examinations will be returned and teachers are advised to retain duplicate copies. The name and address of each teacher must appear on the examinations submitted. Such information will, however, be removed before the papers are submitted for judging.

11. Mail examinations to Dr. G. M. Ruch or to Dr. George A. Rice, Haviland Hall, University of California, Berkeley, California.

Au Roi De L'Air, Lindbergh

(En l'honneur de sa visite à Los Angeles, Calif.)

Un jour, dans son avion il franchit l'océan,
Seul, mais confiant, il sut braver les éléments;
Ainsi qu'un jeune aiglon qui s'élance dans l'air,
Il alla droit au but, filant comme l'éclair.
Le monde entier suivait de loin par la pensée;
Celui qui, à son tour, tentait la traversée;—
Harrassé mais sauf, il atterrit au Bourget,
Sans façon et content de saluer les Français.
Son cœur battait pourtant, il est des instants
graves,
Nungesser et Coll, disparus ces deux braves!
Il voulut visiter la mère infortunée,
Du héros qui fut l'as de la France peiné.
Par tous, il fut reçu d'un geste chaleureux,
Acclamé de tout cœur et comme un fils à eux,
Tandis que ses amis et sa mère chérie,
Remerciaient le Seigneur, d'avoir gardé sa vie.
Le monde entier loua cet intrépide héros,
Qui n'avait craint ni vent, ni tempête, ni flots.
C'est un privilège, disait-on, et la chance
Le favorisa pour qu'il pût voler en France!—
La chance, mais non pas! Lindbergh savait
mieux;

Habile, confiant, il tenait tout de Dieu.
Il l'avait bien compris et son esprit modeste
Tout en se protégeant, contre la peur proteste.
Aujourd'hui, cher Lindbergh, ici, nous te fêtons,
Vers toi, un cri d'amour s'en va à l'unisson.
Car spontanément tu as conquis tous les cœurs,
Et hors de ton avion, l'on te couvre de fleurs.
A toi, tous nos vœux! sur toi, le Tout-Puissant
veille!

Vive Lindbergh! Roi de l'air, o quelle merveille!

LOUISE DELORME NEVRAUMONT

Los Angeles

20, Septembre, 1927.

A full year's work in a modern foreign language may be completed in one summer quarter at the University of Virginia by students who devote their entire time to the study of one language—French, German, or Spanish.

ASSOCIATION ACTIVITIES

Regular Fall Meeting

PASADENA, OCTOBER 22ND, 1927

High School, East Colorado Boulevard

9:30—10:30—SPANISH SECTION (Meeting in Music Hall).

1. "Rubén Darío"—Professor Cesar Barja, U. C. L. A.
2. Business Meeting.

10:15—11:15—FRENCH SECTION (Meeting in Room 200).

1. Business Meeting.
2. Sacha Guitry's "Deburau"—Professor Louis F. D. Briols, U. C. L. A.

11:15—12:15—GERMAN SECTION (Meeting in the Music Hall).

1. German Songs—By the Section.
2. Violin Solo—Miss Elizabeth Ruppeck, Manual Arts High School, Los Angeles.
3. "1927 Impressions of the German Republic"—Mr. Valentin Buehner, Manual Arts High School, Los Angeles.

12:30 (sharp)—LUNCHEON, in the High School Cafeteria (\$1.00 per plate).
Music by the Pasadena High Orchestra.

1:30 (sharp)—JOINT GENERAL SESSION (Meeting in the Music Hall).

1. Violin Solo—Miss Elizabeth Ruppeck, Manual Arts High School, Los Angeles.
2. Short Business Meeting:
 - a. "A Pacific Coast Affiliation"—Mr. George W. H. Shield, Supervisor, Modern Languages, Los Angeles.
 - b. Report of the Committee of 16—Mr. C. Scott Williams, Hollywood High School.
3. "The Opportunity of the Teacher of Modern Languages"—Professor Paul Perigord, U. C. L. A.

P. S.: Copies of the Text Book Research Report, published by the Education Committee of the Association, will be on sale. Only a limited number are now available. (Price, 50 cents.)

The Committee on Standardized Test announces that the A. C. Alpha Test is now ready for distribution and recommends it be administered to all third semester students early in January, 1928.

Spanish Degree for Aliens; Graduation With Honors From Spanish Universities Is Now Permitted

Foreigners will henceforth be able to work for a doctor's degree in Spanish universities under a decree signed recently. Hitherto only one organization, the JUNTA PARA AMPLIACION DE ESTUDIOS, had special courses for foreigners, but its certificates had no official value.

The decree will favorably affect a number of Americans who annually pass through Spain wishing to continue their studies, the majority of whom are professors. It is estimated that there is an average of one thousand applying every year who hitherto have been unable to carry out their desire to be officially inscribed at the Spanish universities.

Under the new system, foreigners can compete in two classes for a degree. One is in Spanish language and literature, a certificate for which will receive recognition in all United States universities. The other is the degree of doctor, which will be given to a master of arts whose thesis is accepted. The degree does not accord the right to exercise professions in Spain.

A Rare Musical Treat

is offered through University of California Extension Division to Spanish clubs, A. A. T. S. Chapter meetings, high school assemblies, teachers institutes, etc. Announcement is made of "A Musical Journey Through Spain," a lecture-recital on Spanish folk-music by Dr. Charles Emil Kany, assistant professor of Spanish at Berkeley. During the past summer this program of twenty-five regional compositions was given before enthusiastic gatherings at both universities in Los Angeles. The recital constitutes a high-class program of unusual aesthetic appeal. It is one of the happiest combinations of two of the most important cultural fields of expression,—language and music. Professor Kany will be available between November 3rd and 5th and December 12th and 24th. Particulars as to bookings, etc., may be made through the offices of the Extension Divisions, either at Berkeley or at Los Angeles.

FOREIGN LANGUAGE SCHOOL LAW HIT.—California's statute regulating foreign language schools is unconstitutional in view of the United States supreme court's decision in the Hawaiian school case, the attorney general declared in an opinion made public today.

An opinion was requested by Sam H. Cohn, deputy superintendent of public instruction, and the opinion was written by Frank English, deputy attorney general.

The supreme court ruled that Japanese and others in Hawaii could direct the education of their children without undue governmental restriction and supervision.

ESPERANTISTS PLANT TREE.—Recently in the Free City of Danzig a tree was planted in soil brought from twenty-five countries, far and near, and was christened "Commemoration Oak." Esperantists of the world holding their nineteenth congress brought soil from various parts of the globe, including a few spadeful from the grave of Dr. Zamenhof, inventor of the language. A Protestant pastor and a Catholic priest conducted services in Esperanto for the 1000 delegates. Speakers told of the spread of the universal language, and of new needs for it, especially by aviators crossing State boundaries.

Spanish Lecture

Dr. Fructuoso Carpena, a native of Madrid, Spain, on September 28 described the development of Spanish art and architecture, from its crude beginning in prehistoric times to the modern type which is being so much adapted in Southern California today, in a public talk in Hoose Hall, University of Southern California. Dr. Carpena is an author, anthropologist and founder of the Prison Red Cross, a world organization. He recently has been a professor in the University of La Plata and Buenos Aires and has been in America but a short time.

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